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ABSTRACT

As a supplement to the English Language Arts Syllabus K-12, this curriculum guide draft for reading and literature in the English Language Arts (K-12) focuses on instruction that reflects reading as an active meaning-centered process. The guide includes: (1) a description of an integrated program in the English language arts; (2) the characteristics and quality indicators of an effective program; (3) a description of the reading process; (4) recommendations for nurturing the reading process in the classroom; (5) an overview of essential reading readiness experiences; and (6) expected instructional outcomes for grades K-12. Also included is a discussion of the role of literature in a comprehensive reading program and a chart describing the content of a balanced literature program. The role of word identification is addressed, and finally, an evaluation section presents several informal approaches to assessment and monitoring of student achievement in reading. (MM)

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READING AND LITERATURE IN THE ENGLISH LANGUAGE ARTS K-12

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FOREWORD

Reading and Literature in the English Language Arts Curriculum K-12 provides educators with important information concerning effective reading instruction as one component of an integrated program in the language arts. As a supplement to the English Language Arts Syllabus K-12, it is intended to assist classroom teachers in planning instruction that reflects reading as an active meaning-centered process. This curriculum, unlike the 1974 document, combines reading and literature to underscore the belief that a significant goal of reading instruction is to foster a love of literature.

The philosophy and methodology presented in this document are appropriate for a wide range of ages and abilities, including students with handicapping conditions or special needs. In addition, the purposes, objectives, and skills presented can be developed simultaneously in both the language arts program and in content area subjects where reading strategies are further developed, reinforced, and applied.

This document includes a description of an integrated program in the English language arts, the characteristics and quality indicators of an effective English language arts program, a description of the reading process, recommendations for nurturing the reading process in the classroom, an overview of essential reading readiness experiences, and expected instructional outcomes K-12. Also included is a discussion of the role of literature in a comprehensive reading program and a chart describing the content of a balanced literature program. The role of word identification in the reading process is also addressed. Finally, an evaluation section presents several informal approaches to assessment and monitoring of student achievement in reading.

This manual was prepared by....

May 1988

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INTRODUCTION: AN INTEGRATED CURRICULUM IN THE ENGLISH LANGUAGE ARTS*

The ability to use language effectively is appropriately described as an art. As a painter uses colors and shapes, and a sculptor uses materials and forms, so the writer and speaker use words and structures to create images for the reader or listener. Through language, people share stories, traditions, and values; they inform, describe, and explain; they modify their behavior or the behavior of others; they provide and experience pleasure.

Students skilled in using the English language arts of listening, speaking, reading, and writing will be better able to confront, assimilate, and communicate experience. To help students use language effectively and appreciate fully the oral and written expression of others, a well-designed English language arts program ensures that students will learn to use language to:

- gain information, discover meaning, understand logical relationships, and make judgments through critical listening, reading, and viewing
- speak, write, and solve problems creatively
- communicate emotions, ideas, opinions, values, experiences, and information
- discover both the power and the beauty of literature as a mirror of human experience, reflecting human motives, conflicts, values, and traditions.

The New York State English language arts curriculum recognizes the importance of basic skills and competencies and places them within an integrated program that recognizes and capitalizes on the connections among the language arts. Communication is itself an integrated act involving a variety of skills simultaneously performed. Viewing a work of art, watching a performance, evaluating media communications, and reading a work of literature all involve a variety of complex and interrelated language skills. Instruction in reading, writing, listening, and speaking can be both more efficient and more effective if their related qualities and characteristics are emphasized.

An integrated curriculum is essential if schools are to meet the above goals and help students become proficient at communicating in English. An integrated curriculum is appropriate because it acknowledges the inseparable relationship between the language arts and communication. It is efficient because it links content to the language and thinking skills used

in learning that content. It is effective because it discourages instruction that isolates and fragments language skills in artificial, easily measured teaching sequences that ignore, or even contradict, the way students actually learn.

An integrated curriculum in the English language arts is one in which:

- reading, writing, listening, and speaking are taught within a "literate environment" in contexts that are meaningful to the students
- reading, writing, listening, and speaking are considered language processes that interact in various ways to allow communication to occur
- language study happens naturally as part of helping students become clear, precise, effective communicators
- formal evaluation of subskill mastery is de-emphasized in favor of methods that allow for observation of students actively engaged in the communication process.

The following sections expand on these components of an integrated curriculum and provide direction for the development of curriculum at local levels.

A Literate Environment

Dynamic communication flourishes in an environment where language is used in a variety of meaningful experiences and activities. Students read and write every day, and they talk about the books they are reading and the pieces they are writing. They share their knowledge, strategies, and reactions with partners and group members. They have a curiosity about language, and they enjoy using language effectively and imaginatively. Their work is valued, and they have a role in the evaluation process.

In a literate environment, teachers serve as role models, reading aloud from favorite books, sharing drafts of their writing and eliciting comments, and modeling appropriate listening and speaking skills. Their awareness of individual needs and developmental stages is reflected in verbal feedback and assigned activities.

In a literate environment, workbooks are used sparingly, and basal readers and anthologies are supplemented by nonfiction, contemporary and traditional literature, newspapers, periodicals, and nonprint media. Reading, writing, listening, and speaking are used as vehicles for learning, both in the English language arts and in the content subjects.

Administrators can ensure that reading, writing, listening, and speaking are natural and integral components of the curriculum by emphasizing to parents and teachers the importance of a literate environment as early as nursery and kindergarten. (See "Providing a Strong Foundation for Literacy," pp. .) Administrators can also help by providing opportunities for staff development, allowing flexibility in classroom organization and management, assuring that appropriate books, supplies, and resource materials are readily accessible, and personally demonstrating the importance of effective communication skills.

The Language Arts as Processes

Any participation in communication is an involvement with process. For the reader, writer, listener, or speaker, the process involves preparation (pre-action), engagement (action), and response (reaction). Skillful readers plan, monitor, respond to, reflect on, and apply their reading. Effective writers plan, draft, revise, edit, and publish their writing. Skillful listeners focus on, attend to, and react to a message. Effective speakers prepare, present, and revise their message in response to feedback. Although these various phases are recursive and overlapping, each one needs attention. Within each phase of reading, writing, listening, and speaking, specific skills are needed for that process to function effectively.

Teachers who work from a process perspective are aware of the importance of metacognitive skills. Metacognition, or "knowing about knowing," is the ability to recognize and develop control over how one learns. Instruction that capitalizes on and assists the ways learners acquire, understand, convey, and remember information and ideas is important for all students. Such instruction can help those with handicapping conditions become aware of their personal learning styles and needs for special interventions. When students share and question their personal learning strategies, the role of reading, writing, listening, and speaking in the learning process quickly becomes apparent.

In a process curriculum, language arts instruction focuses on the creation and comprehension of meaning for a variety of purposes and audiences. Skills taught in the context of enhancing or clarifying meaning suggest an optimum time for instruction or reinforcement. Thus, taking and giving messages is related to listening and speaking for social interaction; arranging information in chronological order is related to the purpose of narrating events; distinguishing between fact and opinion is related to the purpose of reading for critical analysis and evaluation. This document is organized around the purposes for listening and speaking, reading, and writing to

reinforce the idea that English language arts have meaning and utility beyond the classroom.

Language as a Medium of Communication

Language evolved and continues to evolve from the need to communicate. Thoughts and feelings seek expression to self or others. Language, whether spoken or achieved through alternative methods such as signing, is the vehicle through which that expression can occur and by which it can be understood.

Language enables an individual to express thought, and by expressing it in more precise language, to refine and clarify the thought. Clear thinking and precise language are inextricable. In an integrated English language arts curriculum, opportunities abound for thinking and language to stimulate and sustain each other. Such opportunities should help students to develop:

- a sense of excitement and respect for the power and beauty of language
- a positive and inquiring attitude toward language
- confidence and freedom in using language effectively and imaginatively
- ability to manipulate language according to purpose and audience
- a sense of responsibility in using language and
- facility in examining and understanding language.

For language to be treated as a medium of communication, its instruction must not be consigned solely to the language arts curriculum but should be taught in and through the other subject areas as well.

As students compose both to communicate and to learn, they may need to select specific or colorful language. They may use metaphors, similes, personification, assonance, and alliteration long before they learn these labels. Understanding connotation and denotation will help them make word choices, as will the ability to draw upon synonyms, antonyms, and homonyms.

Comprehension of subject content is enhanced when students become aware of how language is used to persuade in propaganda, political speeches, and advertisements; to organize data or explain concepts in science; to present problems to be solved in mathematics; or to perpetuate stereotyping and prejudice.

Studying the meanings and origins of prefixes, suffixes, and roots of words found in literature and other texts not only provides students with a skill for comprehension but also aids spelling and fosters an understanding of language history. This type of language instruction can take place naturally and sensibly as part of ongoing development of reading, writing, listening, and speaking skills and is essential to comprehension and appreciation of literature.

When language is taught as a medium of communication, it becomes natural to give students helpful, interesting insights into the history and structure of English. Such informal study makes students aware that English is a constantly changing language, influenced by other languages and cultures, historical events, and technology. Learning about language history reveals the different ways words enter the language, that some words came into English very early and some late, and that some words were deliberately constructed.

Finally, when language is taught as a medium of communication, the parts of speech, rules of grammar, word identification skills, and writing conventions such as capitalization and punctuation are treated as tools that help shape effective communications. When students recognize that communication is the purpose, correctness becomes the necessary adjunct to making that purpose clear and meaningful.

Evaluation as a Measure of Discovering and Creating Meaning

Procedures used for testing, appraising, and judging students' success in the English language arts curriculum must necessarily be in harmony with the philosophy underlying that curriculum. Thus, in an integrated curriculum with an emphasis on meaning, evaluation should focus on how successful students are at discovering and creating meaning for themselves.

This kind of evaluation will rely primarily on informal measures, for only by observing students actively communicating can their success with that process be determined. Unlike standardized tests, which provide only a general measure of achievement, informal measures provide a day-to-day look at a student's strengths and weaknesses in a variety of realistic situations. Suggestions for using student folders, conferences, observation instruments, and other informal procedures can be found in the Listening and Speaking, Composition, and Reading and Literature sections of this document.

It follows, too, that assessment of skills in an integrated curriculum will be holistic in nature. That is, evaluation of writing ability is based on whole pieces of writing, and evaluation of reading ability is based on the comprehension of whole segments of text. The Writing Test for New York State

Elementary Schools, the Preliminary Competency Test in Writing, the Regents Competency Test in Writing, the Regents Comprehensive Examination in English, and the Degrees of Reading Power tests, all outcome measures rather than demonstrations of subskill mastery, reflect a view of reading and writing as meaning-centered processes. Effective diagnostic teaching, as well as program planning, will take into account the results of State tests, the analysis of those results, and students' day-to-day responses.

Any assessment in a process-oriented curriculum must recognize that cognitive growth occurs over time, often at disparate rates. Progress will be made in some areas while other areas regress or stabilize, and it is greatly affected by a student's changing needs and interests. How much, how soon, and how often something is taught rests as much with a student as with the curriculum guidelines. Thus, evaluation will consider affective as well as cognitive goals and will take into account the success of communication in a variety of contexts for a variety of purposes.

Such evaluation will also reflect the recognition that some students may use alternative means of communicating and processing the communications of others. Some students who exhibit handicapping conditions that adversely affect their education may need to use Braille, sign, communication boards, or other means, and they will require modifications in instructional procedures, activities, and materials. Some students with handicapping conditions may also use alternative testing modifications in order to compete on an equal basis with their nonhandicapped peers. Although these modifications are often used in more formal testing situations, it may be appropriate to use them in less formal situations depending upon the needs of individual students. Effective teachers will be familiar with alternative techniques for instruction and assessment and will use them appropriately and consistently with those who need them. Appendix E, Students with Handicapping Conditions, addresses the use of such techniques.

Finally, evaluation in an integrated curriculum must consider factors that go beyond student responses to tests and tasks but that ultimately affect those responses. "Characteristics of an Effective English Language Arts Curriculum K-12," found on pages - , outlines some of those factors and may be converted to a checklist for evaluating local curricula.

* This section appears in the English Language Arts Syllabus K-12 and is included here to provide a framework for the reading and literature strand.

I. Program Planning and Management Reflect a District-wide Commitment to a Quality English Language Arts Program.

- The district has a written statement of philosophy, goals, and objectives upon which to base instruction.
- Instruction in listening, speaking, composition, reading, and literature takes place at every grade level, is scheduled on a regular, planned basis, and is allotted a sufficient amount of time within the schedule.
- The English language arts curriculum is designed to ensure that language, listening, speaking, composition, reading, and literature are substantial components of an integrated language arts program.
- The program is supported by sufficient, qualified staff.
- Resources are adequate and readily available to teachers and students, including students with handicapping conditions.
- Administrators provide time and support for staff development and encourage the sharing of expertise within the district.
- Administrators and staff keep informed of current research and effective practices.
- Classroom teachers and specialists participate in the program evaluation process and in decisions for program change.
- Records of student achievement are maintained and used to make classroom, building, and district program decisions.
- Parents and community are kept informed about the programs in listening, speaking, composition, reading, and literature and the ways they can support them. They are aware of student placement procedures, course content, and book-selection policies.
- All students have access to the full range of programs and services provided by the district.

II. The English Language Arts Curriculum is Consistent With Current Theory and Research.

- **Listening, speaking, composition, reading, literature, and language instruction capitalizes on students' prior knowledge and recognizes the need to communicate feelings and significant events.**

Listening and Speaking	Composition	Reading and Literature
Oral language activities encourage interaction in which students share personal experiences, knowledge, values, emotions, attitudes, and opinions. Students receive sensitive acknowledgement, recognition, and response from teachers and peers.	Writing activities give students the opportunity to express their own feelings, experiences, ideas, knowledge, research, and imagination.	Instruction provides opportunities for personal response before, during, and after reading, both orally and in writing. Teachers encourage students to savor, think about, and interpret literary experiences before engaging in literary analysis, and to use their insights as a basis for making judgments and comparisons.

- **Listening, speaking, reading, and composition instruction takes place in meaningful contexts.**

Listening and Speaking	Composition	Reading and Literature
The focus of instruction is on the role of listening and speaking skills in the context of social interaction, transmission and interpretation of information, critical judgments, and appreciation and entertainment.	Instruction is based on whole pieces of purposeful writing rather than on grammar exercises, workbooks, and ditto sheets.	The focus of instruction is on appreciating and learning from whole pieces of text rather than on mastery of subskills.

- **Language arts instruction focuses on the creation and comprehension of meaning. Subskills are taught in the context of enhancing or clarifying meaning.**

Listening and Speaking	Composition	Reading and Literature
Features of oral language such as choice of language, rate, pitch, tone, volume, and nonverbal cues are considered for their effect on meaningful communication.	Instruction in the conventions of standard written English occurs during the revising and editing phases of the writing process and in the context of communicating meaning.	Reading-related skills such as phonic analysis, structural analysis, and reading for the main idea are taught as tools for deriving meaning from text.

- **Instruction creates independent, confident listeners, speakers, readers, and writers.**

Listening and Speaking	Composition	Reading and Literature
Oral activities are relevant to students because they are drawn from their own cultural and social contexts and needs and are related to the universal functions of language.	Writing activities are ones that students can recognize as having meaning and utility in their lives outside the classroom.	Reading activities foster the development of readers who choose to read.

- **The communication process is recognized as dynamic, interactive, and flexible.**

Listening and Speaking	Composition	Reading and Literature
Students learn to use a variety of methods to organize and present both informal and formal oral communications to meet the needs of different audiences.	Students are encouraged to write for a variety of audiences, to share their writing with those audiences when appropriate, and to recognize the differences between public and private writing.	Students learn to read for different purposes and to recognize the effects of the writer's craft on the reader's ability to understand and appreciate text.

- **Sufficient class time is provided for listening, speaking, composition, and reading processes to unfold in order to enable students to understand the processes and to realize that they can develop control over them.**

Listening and Speaking	Composition	Reading and Literature
Students have enough time to focus, attend to, and give feedback as listeners and to prepare, present, and respond to feedback as speakers.	Students have enough time to generate prewriting and to draft, revise, edit, and share their writing.	Students are provided with time to develop effective strategies for planning, monitoring, responding to, reflecting on, and applying their reading.

- **Teachers serve as role models for their students.**

Listening and Speaking	Composition	Reading and Literature
Teachers speak clearly, correctly, and in a well-modulated voice. They show courtesy to other speakers and listeners; they demonstrate different methods of organizing and presenting information orally for specific purposes and audiences.	Teachers value writing and share their writing processes and products with students. Use of reference materials and strategies for prewriting, drafting, revising, and editing are demonstrated for students.	Teachers demonstrate an enthusiasm for literature, reading aloud, sharing reactions to books, and reflecting on strategies that enhance comprehension and appreciation. They demonstrate their own purpose-setting and questioning behaviors and suggest ways of organizing and remembering information.

- **Teachers enable students to develop insights into their own learning processes and to evaluate the effectiveness of their learning strategies.**

Listening and Speaking	Composition	Reading and Literature
Students monitor their own listening and speaking processes by developing criteria and evaluating videotapes or audiotapes of their own presentations, by identifying a listening or speaking behavior that they wish to change and keeping a record of their progress over a specific period of time, and by keeping logs of their skills, behaviors, or attitudes.	Students are encouraged to talk about their planning, drafting, revising, and editing processes and strategies.	Students examine their own study skills, participate in goal-setting conferences with peers, and have the opportunity in group settings to reflect on their own reading processes.

III. The English Language Arts Curriculum is Taught Within a Language-rich Environment.

- **A variety of building-wide and district-wide activities and events stimulate interest in, and appreciation for, the communication arts.**

Listening and Speaking	Composition	Reading and Literature
Speech and debate contests, performances of plays, and choral readings of original or well-known pieces show that the district values oral communication.	School newspapers, school or district literary magazines, and "Writer of the Week" programs provide the motivation for students to write and share their writing.	Reading is Fundamental programs, Read-a-thons, Author's Day, Book-It, and Parents as Reading Partners provide ways to extend school reading.

- **Teachers provide diverse opportunities for stimulating reading, writing, oral expression, and other forms of communication. They encourage role playing, group discussions, debates, and the reading, writing, and performing of dramatic monologues, choral readings, poetry, and drama.**

- **Teachers encourage students to understand and use communication for a variety of purposes.**

Listening and Speaking	Composition	Reading and Literature
Students have many formal and informal experiences in listening and speaking for pleasure, for social interaction, for information and understanding, and for evaluation purposes.	Students are given opportunities to write to express the self, to narrate, to explain, to describe, and to persuade.	Students are given many opportunities to read for enjoyment, information, and critical analysis and evaluation.

- **Teachers make accessible a variety of materials and equipment that foster self-expression and provide information and pleasure.**

Listening and Speaking	Composition	Reading and Literature
Students are encouraged to use a variety of media such as audiocassettes and videotape recorders to present, listen to, or analyze and critique oral communication.	Students have access to such resources as dictionaries, thesauruses, grammar texts, writing models, duplicating facilities, writing materials, and word processors.	The classroom library contains books of nonfiction, contemporary and traditional literature, newspapers, periodicals, and published student writings. Book displays reflect cultural diversity, current events, holidays, content-area topics, and special interests of students.

IV. The English Language Arts Curriculum Provides for Individual and Group Needs Through a Variety of Instructional Configurations, Methods, and Materials.

o **Teacher-student conferences are a regular feature of instruction.**

Listening and Speaking

The teacher-student conference provides an opportunity for the teacher to evaluate the student's listening and speaking skills, to discuss with the student the preparation or presentation of material, to engage the student in problem solving, and to build the student's speaking confidence through constructive feedback.

Composition

Teacher-student conferences take place at any time during the writing process, not just at the end, to evaluate the finished product.

Reading and Literature

Teacher-student conferences provide opportunities for the teacher to observe student responses to a selection, to observe growth or change, and to observe and discuss reading strategies.

o **Students are paired or grouped for a variety of instructional purposes.**

Listening and Speaking

Small groups create an environment in which peers help each other to expand their listening and speaking vocabularies, stimulate critical thinking and problem solving, develop or improve auditory discrimination, foster listening comprehension, respond courteously to the ideas, suggestions, or questions of others, and focus on issues or interpretations without resorting to personal attacks.

Composition

Students are given opportunities to clarify their thinking and to engage in problem solving. Grouping may be used during the writing process to examine, expand, or focus content, to examine the student's writing strategies, to evaluate the strengths and weaknesses of the writing, or to share the writing for pleasure.

Reading and Literature

Students work with peers sharing prior knowledge, learning strategies, and reactions to the reading. Students engage in individual or collaborative planning, problem solving, and synthesizing activities.

V. The English Language Arts Curriculum is Designed So That Language, Listening, Speaking, Composition, Reading, and Literature Support and Enhance Learning in the Content Areas.

- **Staff development provides content-area teachers with the confidence and skill to integrate communication skills into content-area instruction naturally.**

Listening and Speaking

Teachers develop activities that allow students to listen for and relate essential information and to evaluate and generate statements of opinion, personal preferences, and values based on content-area materials.

Composition

Content-area teachers encourage students to write explanations, summaries, learning logs, historical calendars, scientific observations, process journals, reports, etc. in order to record, learn, clarify, or recall subject matter, to demonstrate their knowledge, and to integrate concepts and information. Students are also encouraged to write fiction based on fact, e.g., diaries, stories set in various countries or periods of history, or stories based on scientific principles studied in class.

Reading and Literature

Content-area teachers demonstrate and employ strategies that allow students to acquire knowledge of the content independently. Content-area textbooks are supplemented by appropriate historical fiction, primary source materials, biographies, essays, poetry, and informational trade books.

- **Students learn the value of using a variety of language arts strategies to enhance subject-matter learning.**

Listening and Speaking

Students learn to appreciate the value of discussion in critical thinking and problem solving. They learn to distinguish between literal and figurative use of language, to evaluate and use persuasive techniques, and to evaluate and use information transmitted by nonprint media.

Composition

Students learn when and when not to take notes; they learn to gather information from a variety of sources and to select an appropriate organizational structure for recording information. They analyze, paraphrase, summarize, and synthesize ideas to aid learning and remembering.

Reading and Literature

Students apply strategies such as asking their own questions, predicting content, and using key words and signal words to identify main ideas and details. They recognize the relationship of their prior knowledge to the topic, and they use study procedures that are consistent with the nature of the material and task requirements.

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VI. The English Language Arts Curriculum Includes a Variety of Methods and Procedures for Evaluating Student Growth.

- Classroom atmosphere encourages the valuing of students' work. Teachers respond positively to the efforts and accomplishments of all students and are prepared to provide alternative testing modifications to some students with handicapping conditions as indicated in their Individualized Educational Programs.

- Evaluation occurs in the context of meaningful language experiences. Needs identified through communication activities become the basis for follow-up instruction.

Listening and Speaking

Listening and speaking skills are evaluated during discussions, group work, peer interviews, and role-playing. Formal speeches are evaluated by preestablished criteria. Evaluation also measures the students' ability to understand and interpret messages from radio, television, film, and other nonprint media. After identifying the listening and speaking skills requiring additional instruction, teachers develop activities in which students use these skills in a variety of nonthreatening communication situations.

Composition

Whole pieces written at different times for different purposes and audiences are kept in the students' folders and evaluated. Early drafts as well as final drafts are kept to show the development of the students' writing process. Teachers first respond to the students' ideas and opinions before noting significant areas needing improvement.

Reading and Literature

Evaluation of reading skills occurs in the context of real reading situations. Teachers are alert to students' responses to books, the types of errors students make when reading aloud, the strategic behaviors students employ before, during, and after reading, and the results of students' efforts to comprehend the material.

- Teachers record observations about affective as well as cognitive learning.

Listening and Speaking

Students display a greater sense of self-worth as a result of their participation in discussions and feel comfortable about participating in a variety of listening and speaking activities. Students enjoy listening to and sharing personal experiences, stories, and drama, and they demonstrate an appreciation of language.

Composition

Students use writing as a means of self-expression, for clarification, for pleasure, or for other personal purposes. Students write stories, poems, journal entries, and letters with little or no prompting.

Reading and Literature

Students read for information and pleasure, making frequent use of class, school, and public libraries. Students discuss their reading with each other and with the teacher. Students read a range of quality literature and respond to their reading with depth and understanding.

o **Students participate in the evaluation process.**

Listening and Speaking

Students are encouraged to share, to help each other by praising one another's strengths as speakers, and to offer suggestions for improvement. They base their comments on notes, student response cards, or checklists. Students also engage in self-evaluation, using previously established criteria to review their own taped presentations.

Composition

Teachers and peers respond at various stages of the writing process. Student writing can be projected on a screen for group evaluation based on a checklist. Students occasionally select the pieces for evaluation.

Reading and Literature

Students are encouraged to keep records of their own reading and to examine their own growth.

o **Teacher-student conferences are used for evaluation.**

Listening and Speaking

Teachers may base evaluation on replaying and discussion of videotaped or audiotaped presentations. They may also refer to notes or other anecdotal records, review a checklist of criteria in response to a specific presentation, or discuss concerns raised by the student.

Composition

Conferences are used during the prewriting and drafting stages to focus on content but may be used at any stage. Conferencing is also used to discuss comments on a final piece of writing.

Reading and Literature

Conferences are used to discuss with the student the books read, to listen to oral reading, to determine readiness for a given task, to probe responses to tests or the reasons behind the responses, to observe and discuss study strategies, and to explore interests in relation to future projects.

VII. The English Language Arts Curriculum Establishes Suitable Methods of Program Evaluation.

- The district recognizes that no single instrument can provide a comprehensive assessment of program effectiveness.
- The district uses the results of program evaluation to determine program changes.
- The district uses consistent, recognized procedures to assess program effectiveness.

Listening and Speaking

Program evaluation measures the degree of improvement of listening and speaking skills over a period of time and focuses on skills that are unique to oral communication. Evaluation takes place in communication situations that are familiar and nonthreatening.

Composition

Writing folders are kept for all students. Holistic and analytic measures are used appropriately, and expectations reflect the awareness that growth requires considerable time. The district provides teachers with adequate and appropriate training in evaluating writing.

Reading and Literature

The effectiveness of the reading and literature programs is determined not only by measurements of student growth but also by the time allotted for reading, availability of books and other media, the provision of opportunities for stimulating interest in reading, the balance of reading experiences, and the professional development of teachers.

THE READING PROCESS

> Reading is an act of communication in which the reader constructs, evaluates, and elaborates on ideas and information from text, in light of prior knowledge, experience, and the context in which the reading occurs.

THE THEORY

Whether one is learning to read or reading to learn, reading is a complex process involving thoughtful acts. Using both information in the text and expectations arising from experience and knowledge of their worlds, skillful readers collect evidence about the possible meanings in the text as they read. They draw simultaneously on their knowledge about letters, words, sentences, and concepts. They are aware when the reading does not make sense and are able to apply corrective strategies as they progressively refine their interpretations. Thus, in the process of comprehending text, skillful readers employ problem-solving behaviors that are constructive, selective and strategic.

Reading As A Constructive Process

Skillful readers construct meaning from text by integrating information from at least three sources: the reader, the text, and the task.

Reader characteristics which contribute to successful comprehension include:

- prior knowledge and experience
- familiarity with the structure and patterns of language
- ability to attend and concentrate
- degree of interest and motivation
- awareness of personal needs and limitations
- preferred modes of learning

Text characteristics are also important in helping readers to comprehend and interpret an author's message. They include:

- the form and genre of the material
- the author's unique use of language
- complexity of concepts
- patterns of organization
- text aids such as introduction, summaries, chapter questions, or illustrations

Task characteristics which may influence comprehension include:

- o the purpose(s) for reading
- o the setting in which the reading occurs
- o the scope and quantity of information needed
- o the form in which any information is to be communicated
- o the criteria for accomplishment

These variables interact in any reading situation and may assist or hinder the reader's ability to derive meaning from print. Thus, meaning does not reside in the text but is re-created by the reader. "Texts are lazy machineries that ask someone to do part of their job" (Umberto Eco, The Role of the Reader).

Because reading is a constructive process, the experience, knowledge, skills and abilities which the reader brings to the text are as important as the text itself. Therefore, this document emphasizes the importance of a broad language-rich environment, and suggests reading activities which provide or capitalize upon relevant and enriching experiences. This document has as its organizing framework the purposes for reading, reflecting the recognition that comprehension, or the making of meaning, is central to the reading process.

Reading As A Selective Process

Among the building blocks for constructive comprehension are the phonemic, graphemic, syntactic, and semantic cue systems. These cue systems constitute the reader's store of information about the sounds, letters, grammar and meanings in our language. In the comprehension process, skillful readers select information from each cue system to assist in formulating, rejecting, or modifying their interpretations of the text. One goal of reading instruction, then, is to develop students' abilities to select from a variety of available cues those necessary for efficient, effective processing of meaning. Such information assists the reader in making decisions at every level of the text, from word identification to passage meaning to the relationship between that meaning and the reader's previous experience. In this document, strategies for word identification (See pages _____) and for studying (See pages _____) are presented as adjuncts to the larger goals of reading for information, for aesthetic and personal response, and for critical analysis and evaluation.

Reading As A Strategic Process

Skillful readers employ a number of strategies to direct and control their comprehension before, during, and after they read. They set goals based on task demands, selectively attend to the important aspects of a message, engage in self-questioning to determine whether goals are being achieved, take corrective action when failures in comprehension are detected, and employ techniques for organizing and remembering what they read. The reader is an active participant in the process, applying strategies flexibly and independently to a variety of reading situations. The reader is able to reflect on the effectiveness of those strategies and to examine ways the author has contributed, or failed to contribute, to the success of the task. This ability to step back and take a conscious look at one's subconscious thought processes is called metacognition. In this document, the Expectations for Student Readers K-12 (pages ____) include objectives and focus skills related to such metacognitive behaviors as purpose-setting, self-questioning, recalling prior knowledge, imposing organization, and assessing the effectiveness of strategies used in learning from text.

THE PRACTICE

How can classroom teachers, content teachers, and specialists provide instruction that capitalizes on reading as a process?

First, materials used in reading, literature, and content area instruction should be meaningful. Criteria for selecting materials should include interest level, demands on prior knowledge, the match between the reader's language and the language of the text, and the clarity with which ideas and concepts are developed. Because comprehension involves an interaction of the reader, the text, and the task, textual materials that promote that interaction are the most appropriate for instruction.

Second, students should be active participants in the process. When students are taught to attend to the text, to relate their knowledge and experiences to it, and to develop interpretations from it, comprehension is enhanced.

Third, the principal role of the teacher is to create independent learners. Through teacher modeling and guided practice, students should be taught to plan, monitor, respond to, reflect on, and apply their reading. Skillful readers do not necessarily employ each of these behaviors in sequence, nor do skillful teachers need to include each step in every reading assignment. Nevertheless, each phase of the reading process suggests many opportunities for teachers of reading, literature, and other content areas to guide developing readers toward greater independence. In the following sections, examples of such opportunities are presented for each phase of the reading process.

Planning

During the planning phase, students may share prior knowledge, anticipate content, preview material, generate questions, predict possible difficulties, or identify expected outcomes. Depending upon the nature and purpose of the reading, the teacher may use any of the following activities to help students focus on one or more aspects of the text prior to reading it.

- The students and the teacher discuss experiences they have had that relate to the topic. Students share what they already know about the topic, theme, or situation related to the selection.

- Students respond in their journals to a focus question,

quotation or excerpt from the text, or a related personal experience.

- The teacher helps students predict the kind of information likely to be provided in the selection.
- Students are given opportunities in class to preview the assigned material in order to become familiar with content and organization, noting overall structure, patterns of writing, and text aids.
- The teacher helps the students identify key words and words which signal the organization of the material.
- Students are taught to generate questions about the topic to help clarify the purpose and guide the process of reading as an active search for information and ideas.
- Difficult words, technical vocabulary, and words with multiple or specialized meanings are identified by the reader with teacher guidance. The teacher helps students make connections between their prior knowledge and new or difficult concepts.
- The teacher clarifies the expected learning outcomes and the way in which students will be held accountable for the material.

Monitoring

As readers interact with text in light of established purposes, they monitor their understanding, applying corrective strategies where necessary while imposing organization on the material. Through teacher modeling and direct instruction, students are taught to:

- pause periodically while reading to ask, "Does this make sense?"
- consider questions generated in the planning phase, in order to confirm or reject hypotheses, seek information for problem solving, or refine concepts or ideas
- keep response journals during reading that may summarize, speculate on, predict, or otherwise expand on the reading
- learn to employ strategies for dealing with problems encountered in the text which impede comprehension. These strategies include:

- reading ahead to seek aid in subsequent text, clear up confusion, or resolve apparent inconsistencies by gathering additional information

- rereading a word, sentence or paragraph to more fully comprehend its significance to the topic and task by using cues from the surrounding text

- slowing down to assimilate more effectively new ideas and information

- ignoring the problem or suspending judgment until more information is encountered

- getting outside support from a glossary, dictionary, reference material or a knowledgeable person (e.g., teacher or peer).

o use strategies for organizing information in order to enhance understanding, aid recall, or share information and ideas with others. These strategies include:

- identifying key words and phrases which signal relationship of ideas and their organization within the text; e.g.; cause/effect, comparison/contrast, steps in a sequence

- skimming for information and details related to a major concept

- creating charts, grids, diagrams, or other graphic organizers that illustrate key ideas and their relationship

- writing summaries of reading selections or paraphrasing the ideas or information from a piece of text.

Responding

Skillful readers respond to their reading by thinking about, discussing, or writing about their pre-reading questions or personal reactions. Students can be encouraged to make meaningful responses by:

o discussing, outlining, or summarizing new facts, information, or ideas

- o selecting a word, phrase, sentence, or passage which seems important and writing about it

- o noting agreement or disagreement with ideas presented in the text

- o interpreting the meaning of, or drawing conclusions from, the selection

- o reacting to the language, form, and literary devices used by the author

- o asking and responding to probing questions to clarify earlier responses.

- o identifying sources of confusion, problems, differences in interpretation, or new questions that may indicate a need for further study or investigation.

Reflecting

Skilled readers are aware of their own learning strategies, evaluate the effectiveness of those strategies, and reread to confirm or clarify their reflections. Teachers can help students to become more introspective about their learning through the following activities:

- o Students are taught to evaluate the outcomes of their independent reading by asking themselves such questions as:

  - What do I remember about the important events, ideas, or information?

  - Was information do I still need?

  - Does the text allow my interpretation?

  - What difficulties did I have in understanding this selection?

  - How do these ideas mesh with what I already know or believe?

  - Do I need to reread, look up new words, or get help from someone?

- o Students are taught when to reread selectively, either in a group or independently, as follow-up to their initial response to a selection. Purposes for rereading may include:

searching for information overlooked or forgotten in the initial reading

correcting misunderstandings or misinterpretations

confirming or rejecting initial predictions

verifying a point made in the discussion

applying information from other sources.

Applying

Although it is unnecessary that every reading task result in immediate use or creative application, it is important that students see reading as a stimulant, often inspiring further thought and activity. The following activities offer several possibilities for helping students to expand on their interactions with text.

- Students discuss their personal reactions to the ideas or information from the reading.
- The teacher develops writing activities which allow students to synthesize ideas from reading, discussion, and reflection.
- Students incorporate new knowledge in the creation of models, dioramas, charts, drawings, or other artistic forms that reflect a personal response.
- Students are encouraged to do follow-up study of a topic by using multiple print and non-print sources, including reference materials, periodicals, pamphlets, personal interviews, field trips, film, tapes, records, or computer software.
- Students are given opportunities to reinforce responses to text through dramatizations, puppetry, oral interpretations, singing activities, debates, and role-playing. These activities can be teacher-directed or may be carried out in small groups with students being responsible for their development.
- The teacher helps students to identify insights, personal responses, or new problems which may serve as springboards to the exploration of related concepts or ideas.

The activities are intended to assist developing readers in raising to the conscious level those behaviors that skilled readers do subconsciously: plan, monitor, respond to, reflect on, and apply their reading. Each of these phases presents an opportunity for students to make an active response to the material, and to relate what is read to their own knowledge and experiences. These are important steps in helping students to gain control over their own learning.

The Goal of Reading Instruction

No learning process is complete without an accompanying emotional response. The ultimate goal of reading instruction is to produce individuals who value reading, who seek out books because they expand their understanding, transport them to another time or place, or allow them to see or feel with fresh insight. As Bernice Cullinan (1981) reminds us: "Readers are made in childhood; the models we provide and the books we select influence children in lasting ways." This document provides a perspective and a broad outline for a reading and literature curriculum. It remains for the teacher to model the joy of reading and to provide students with pleasant associations which will lead them to a lifetime of appreciation for books.

PROVIDING A STRONG FOUNDATION FOR LITERACY

Young children come to school with a variety of linguistic, cognitive, psychological, and social abilities that can guide the selection of content and methodology of early reading and writing programs. Most children about to enter kindergarten understand over 5,000 words, speak in complex sentences, and are curious about the written appearance of their own language (Norton, 1983). Kindergartners are ready to discover the concepts of time, space, size, and quantity. They are learning to count and to identify letters, colors, and shapes. They can retell events if presented in a meaningful sequence and are beginning to develop the ability to group and classify items that share common characteristics. In addition, kindergartners are usually outgoing and friendly, while at the same time they are seeking warmth and security from others and assurance of their own self-worth.

A strong foundation for literacy begins with a kindergarten program that builds on existing abilities and fosters continued development through participation in real-life, meaningful situations. In such a program, students with handicapping conditions engage in activities that are appropriately modified, thus allowing such students to participate on an equal basis with their peers in developing early academic skills. When young children are given tasks that make sense to them, tasks with genuine functions and meaningful purposes, they are able to show skill as thinkers and language users that surpasses what has been commonly assumed (M. Donaldson, Children's Minds, 1978). A curriculum rich in language, experience, and literature provides an abundance of meaningful situations in natural contexts.

The Role of Language

When the curriculum provides for experiences in which listening and speaking are natural outcomes, a number of benefits result. Students think out loud, develop clear and concise expression, and learn the vocabulary that best communicates their message. Listening and speaking activities can flow out of as well as lead into reading and writing activities, strengthening the connections among the language arts. Oral and written activities help students and teacher be aware of each other's interests and needs. Such activities demonstrate that language is functional and involves a communicator, a message, an audience, and a purpose. Finally, there is strong evidence that oral language facility is highly correlated with reading and writing achievement. An early literacy program that helps children develop, use, and investigate their own oral language provides an excellent foundation for helping children to understand, appreciate, and emulate the language of books.

The Role of Experience

The variety of experiences represented by a single class may range from the child who has visited orange groves in Florida to the child who is unable to recognize an orange. There is no way to equalize the breadth and depth of experiences among a group of children, but an effective kindergarten program should, to the greatest extent possible, provide planned experiences and capitalize on unplanned events as catalysts for listening, speaking, reading, and writing activities. Experience provides a basis for using language, expanding concepts, sharing reactions, and appreciating the perceptions of others. Through participatory projects, explorations of the local environment, or structured field trips which extend and enrich their worlds, children learn to use all of their senses to plan, gather data, verbalize their impressions, and contribute ideas to group discussion. Without direct involvement, young children have little to talk about or write about beyond their own imaginations. Furthermore, first-hand experience motivates children to seek more information and enlarges the store of knowledge available to them when they begin to read and write.

The Role of Literature

One well-known predictor of early school success is preschool experience with books. Most children who have experienced books at home come to school knowing how to act like readers. They have learned to sit still, listen attentively, associate words and pictures, and respond to the text with reference to their own knowledge and experience. These children have also learned to associate the story-reading situation with warmth and emotional security and with the promise and possibilities of new worlds beyond their own. These behaviors and associations provide a solid foundation for teaching students to read for different purposes, to see relationships between books and their own lives, and to use a variety of strategies for comprehension and decoding. For children with limited book experience, or for those whose handicapping conditions may interfere with their ability to derive meaning from print, the teacher's first role is to observe carefully the ways those children use and relate to books in the classroom. The next step is to provide a wide variety of classroom opportunities for children to see the printed page, observe the pages turning, associate spoken with written words, hear the same story many times, have access to the same books for free reading, and produce individual- or group-experience stories of their own. Storytelling or reading by the teacher provides a context for youngsters' expanding vocabulary, nurtures the imagination, provides vicarious experiences, and fosters appreciation for the language of books. Children can develop their powers of observation through concept books, satisfy their curiosity through informational books, appreciate the sounds, rhythm, and

structure of language through poetry and pattern books, ponder the improbable through books of fantasy, and sharpen their wit through books of humor and nonsense. In short, literature offers limitless opportunities for making connections between language and experience.

The Role of Formal Reading Instruction

It should be clear to curriculum developers that for most beginning readers, especially those whose handicapping conditions may interfere with their ability to communicate, the best curriculum is one that provides as many opportunities as possible for students to use and encounter language in meaningful situations.

There is no sound research supporting mass instruction of formal reading skills or the use of phonics workbooks in kindergarten. Since it is hard for children of this age to grasp such abstract concepts as word boundaries, sound segmentation, and phonic generalizations, such phonics programs are rendered inappropriate. Instead, education should capitalize on this crucial period of language growth. Those students who come to kindergarten already knowing how to read should be praised for their accomplishment, provided with appropriate literature, and encouraged to share their reading with other students. When these students demonstrate a need for instruction in word identification, they should learn that word identification is an adjunct to, or facilitator for, deriving meaning from text, and it is one of several tools that help students become independent readers. A list of principles and instructional guidelines relating to the role of word identification in reading instruction is included in this document on p. .

Essential Readiness Experiences

Classroom situations that encourage encounters with language arise naturally when children are given frequent opportunities to:

- engage in informal listening and speaking activities
- explore the way language works
- engage in drawing and writing activities
- respond to literature
- choose and use books independently.

The chart that follows offers specific examples of experiences teachers can provide in each of these areas. Also included is a list of outcomes that might be expected as a result of these experiences.

I. ENGAGE IN INFORMAL LISTING AND SPEAKING ACTIVITIES

SUGGESTED EXPERIENCES

Take a listening walk.

Share a hobby, favorite toy, or special interest

Relate a personal experience.

Use puppets to solve a problem.

Follow and give directions.

Plan a class activity.

Describe a drawing or other project.

Participate in dramatic play, pantomime, or role-play.

Take and give messages.

Practice using the telephone.

Interview a community helper, author, or other visitor.

Review procedures or directions for an activity.

Describe concrete objects for others to identify.

Develop stories from shared experience.

Share prior knowledge about a topic.

Participate in communication circle. (See Listening and Speaking in the English Language Arts K-12).

Ask questions about a story or other activity.

Respond to questions.

Express feelings about a story or event.

Respond to "What if..." situations.

EXPECTED OUTCOMES

Select and build vocabulary.

Learn appropriate listening and speaking behaviors.

Learn social interaction skills.

Understand lives and feelings of others.

Enhance self-esteem.

Learn to express complete thoughts.

Use language for different purposes.

II. EXPLORE THE WAY LANGUAGE WORKS

SUGGESTED EXPERIENCES

Enjoy jump rope jingles, chants, and poems with rhyming or repetitive elements.

Supply predictable words in stories and poems.

Enjoy alphabet play with categories (foods, names, objects).

Create a chart or mural of silly sounds, spooky words, holiday words, etc.

Prepare and present choral reading of favorite poem or patterned story.

Create new sentences from patterned sentences (e.g., "The _____ jumped over the _____." "There was an old _____ who lived in a _____.")

Practice generating, expanding, condensing, and transforming sentences on a given topic.

Experiment with different ways of saying the same thing.

Retell stories using movement and/or rhythm instruments.

Hear and play with alliteration, nonsense words, jokes and riddles.

Write a class pattern book (e.g., cumulative story, fortunately/unfortunately).

Explore homophones (The King Who Rained,) figurative language (Amelia Bedelia), and metaphoric language (Bright Snow, White Snow).

EXPECTED OUTCOMES

Enjoy the sounds of language.

Develop concept of print as representation of written language.

Appreciate the rhythms, patterns, and structure of language.

Improve expressive language abilities.

Expand knowledge of sound/symbol relationships, syntax, and concepts of word and sentence.

III. ENGAGE IN DRAWING AND WRITING ACTIVITIES

SUGGESTED EXPERIENCES

Illustrate a favorite story.

Write or dictate a message to family or friend.

Prepare a list.

Make a chart, diagram, or map.

Label items or places.

Compose stories using drawing and invented spelling.

Reconstruct jumbled stories or messages.

Write or dictate questions about pictures, to be answered by another student.

Write or dictate a book to share with classmates.

Make an "All About Me" collage of words and pictures.

Design a concrete poem (see p.).

Observe and record plant and animal life on rock, in a stream, on a sidewalk.

Observe and record the life cycle of a tadpole or butterfly.

EXPECTED OUTCOMES

Understand the functions of written communication.

Recognize the impact of written communication on others.

Learn the value of self-expression.

Learn the conventions of print.

Recognize sound/symbol relationships.

Learn to plan, sequence, and describe an event.

Become motivated to seek more information.

IV. RESPOND TO LITERATURE

SUGGESTED EXPERIENCES

Hear a good story, poem, or nonfiction selection.

Predict words, events, and endings.

Meet with an author or illustrator.

Compare books with similar theme or plot.

Compare books by same author or illustrator.

Retell stories.

Recreate stories with flannelboard or puppets.

Participate in choral reading of story or poem.

Create story from wordless book.

Draw, paint, or make clay representation of scenes or characters from a story.

Dramatize stories.

Create new endings.

Select a poem to memorize.

Make a museum or display of story objects.

Participate in a book character parade.

Hold a story lunch (e.g., Chicken Soup with Rice; Pancakes, Pancakes).

EXPECTED OUTCOMES

Discover enjoyment in books.

Develop attentive listening skills.

Develop sense of story.

Expand listening and speaking vocabulary.

Develop sight vocabulary.

Understand relationships between text and illustrations.

Reinforce understanding of letter-sound relationships.

Enhance understanding of concepts (e.g., time, size, numbers) and abstract ideas (e.g., family, friendship).

Develop observational skills.

Enhance appreciation for the rhythms and patterns of language.

V. CHOOSE AND USE BOOKS INDEPENDENTLY

SUGGESTED EXPERIENCES

Visit a book store.

Attend a book fair.

Ask parents, teacher, or principal to talk about their favorite books.

Join a children's book club.

Have a book swap.

Plan a trip to the library.

Make a chart of books read or listened to.

Find books on a particular topic.

Illustrate favorite books.

Identify favorite books, authors, or illustrators.

Tell a friend about a book.

EXPECTED OUTCOMES

Consider books a source of pleasure.

Adopt appropriate reading behaviors (e.g., sitting quietly, attending, holding book properly).

Learn the joy of book ownership.

Learn to care for books.

Discover where books are found.

Recognize book format and conventions.

Learn to share books.

Begin to develop personal preferences in literature.

THE ROLE OF WORD IDENTIFICATION IN THE READING PROCESS

Definitions

Word identification is the process of determining the pronunciation and some degree of meaning of an unknown word. As one of several tools that help students become independent readers, word identification facilitates learning from text. Its role in the total reading program is an important but secondary one, supporting the purposes of reading for information, for aesthetic and personal response, and for critical analysis and evaluation.

As used in this document, word identification includes sight recognition, contextual analysis, structural analysis, and phonic analysis. Contextual analysis, structural analysis, and phonic analysis are strategic behaviors which readers employ to aid comprehension (see "A Reader Demonstrates a Variety of Word Identification Strategies on p.). These strategies are most effective when related to meaningful prior experience with the word in question. The goal of any word identification instruction is to hasten sight recognition.

Sight Recognition is the instant recognition of a word as a whole, not requiring word analysis for identification. As printed words are encountered and become meaningful, a store of sight words will develop for each reader. The growing bank of words is a resource for learning new word identification skills. In addition, sight words can be used in combination with newly acquired skills of analysis to identify other unknown words. This recursive process contributes to deriving deeper meaning from text.

Contextual Analysis is the use of knowledge about the meaning of the sentence as a whole, familiar language patterns, the meaning of surrounding words and sentences, and the position and function of the word in question. Contextual analysis is a monitoring strategy which skilled readers continually employ as they search for meaning in text. When students use context to identify unknown words, they learn to ask themselves, "What word might make sense here? Did it make sense? Is there a more likely word?" While engaged in this questioning, they may use knowledge of phonics and structural analysis of the word(s) in question to confirm, reject, or modify the identified word(s). By examining context, students can also discover unique meanings for familiar words.

Structural Analysis is the use of knowledge about word parts such as syllables, root words, affixes, and word forms such as compound words, contractions and possessives. Structural analysis is a useful word identification strategy for helping

students recognize commonly occurring letter patterns. To the extent that some letter patterns carry meaning, structural analysis is also useful for identifying the semantic relationships in language.

Phonic Analysis is the use of knowledge about symbol-sound associations such as those represented by letters and letter combinations. Phonic analysis is a useful word identification strategy when used in concert with other strategies for the purpose of deriving meaning from text. However, dependence upon phonic analysis alone is not efficient and may interfere with comprehension. Skilled readers use phonics as a word identification strategy only when they cannot derive meaning from sight recognition or contextual clues (Smith, 1978).

Instructional Implications

In considering the role of word identification in the reading process, the following principles and instructional guidelines should be kept in mind:

- **Recognition of words in print is not an end in itself, but is basic to comprehension of written text.**
  - Words are taught and reinforced within the framework of meaningful text, rather than in isolated lists.
  - Teachers encourage students to use context as an initial strategy when identifying unknown words.
  - Instruction in word identification grows out of needs evidenced when comprehension is blocked.
- **The goal of instruction in word identification is to foster independence in deriving meaning from text.**
  - Teachers frequently model the selective use of a variety of word identification strategies.
  - Students are aware of obstacles to their comprehension and are able to apply appropriate "fix-up" strategies.
- **Effective word identification requires the application of prior knowledge and familiarity with oral and written language patterns.**
  - Before reading, students are engaged in discussion that uses words they are likely to encounter during the reading.

- Teachers guide students to use what they know to make and modify predictions as they read.

- Students are exposed to a wide variety of experiences which stimulate the frequent and creative use of oral and written language.

- Student-generated texts and books with predictable language patterns provide models and opportunities for language play.

A READER DEMONSTRATES A VARIETY OF WORD IDENTIFICATION STRATEGIES

Strategies	Text	Strategies
	MEET THE MUSHROOM	I know this word is mushroom because there is a picture of mushrooms on the next page and I've seen them growing in the woods (picture clue).
This word must be what and not that because there's a question mark at the end of the sentence, and what is a question word (syntactic clue).	What kind of plant does not have seeds, roots, or green leaves? It's the mushroom.	
This word must be (fun'je) because the pronunciation is in parentheses. I wonder what they are (pronunciation clue).	Mushrooms belong to a plant group called fungi (fun'je). Mushrooms can be as beautiful and as colorful as wild flowers. Mushrooms do not have leaves or seeds and, unlike green plants, they cannot make their own food. Since they need a lot of moisture, mushrooms usually grow where it is damp. They may be found growing in decaying leaves, twigs, and stumps as well as in rich soil and on living trees.	I think the word is moisture because it says "mushrooms grow where it is damp," and damp means moist (semantic clue).

I recognize the words under and ground so the word must be underground (structural clue).

The main part of the mushroom grows underground and is called the mycelium (mi se'le m). The mycelium is the mass of thread-like, branching strands that forms the main part of a fungus. When the mushroom grows on a living tree, the mycelium causes the tree to decay. This decay is a source of food for the mushroom.

This could be thread because the word looks like bread and threads are like strands (phonic-semantic clue).

This must be growth because I recognize the word grow, and th is pronounced /th/ (structural-phonic clues).

The umbrella-like growth is a stalk that grows up from the mycelium. This stalk is really the fruit of the mushroom. The top of the "umbrella" is the cap. On the underside of the cap are the gills, from which the spores of the plant develop.

I think this word is /spores/. I know the sound of sp is /sp/ and ores is /ores/. I wonder if spores are like seeds (phonic clue-semantic).

Mushrooms and other fungi make spores instead of seeds. When the fruit is ripe, the spores fall to the ground or are scattered by the wind. Some of the spores sprout, and a new mushroom plant develops. Spores can be white, yellow, pink, black, or brown. Their color helps identify those plants that are safe to eat. Only about 1,000 of the more than 38,000 kinds of wild mushrooms are safe to eat. The common table mushroom is grown in special mushroom houses and is safe and tasty to eat.

I can work out this word because I know the pronunciation of the syllables /com/ and /mon/ (structural clue).

This word must be /tasty/ and not /tasty/ because mushrooms taste good (phonic-semantic clues.)

EXPECTATIONS FOR STUDENT READERS K-12

Just as the Listening and Speaking strand is organized around the purposes for listening and speaking, and the Composition strand is organized around the purposes for writing, the Reading and Literature component has as its organizing framework three broad purposes for reading:

- reading for aesthetic and personal response
- reading for acquisition, interpretation, and application of information
- reading for critical analysis and evaluation.

While these three purposes are presented as distinct categories, they are inseparable elements of the reading process. Similarly, neither objectives nor their related focus skills apply exclusively to the purposes to which they are assigned. However, they are treated as distinct entities for convenience in presentation. To become effective readers, students need to learn strategies for acquiring, interpreting, and applying information, while also learning how to respond personally to content and how to form judgments about that content.

For each purpose for reading, a number of expected instructional outcomes in the form of objectives have been identified. The objectives are stated in terms of what an effective reader will be able to do in order to fulfill the general purposes for reading.

For each objective listed, a number of focus skills are also identified. Focus skills are those abilities that students will evidence when the objective is achieved. This list of skills differs from traditional lists in that the skills on this list are related to particular purposes for reading, thereby suggesting an optimum context for instruction or reinforcement. Focus skills may also serve as criteria for evaluation; if students are able to demonstrate the skills related to a particular objective, they have achieved that objective.

To differentiate instruction by grade or ability level, teachers would vary the reading material and the demands of the task according to the ages, interests, and developmental stages of the learners. Suggestions for adapting selected comprehension strategies for different levels are provided in the section "Strategies for Nurturing the Reading Process in the Classroom," beginning on p. .

As noted on page , grade-level designations have not been assigned to objectives or focus skills because current theory

views reading as a process, not an orderly sequence of separate skills. "Reading, like playing a musical instrument, is not something that is mastered once and for all at a certain age. Rather, it is a skill that continues to improve through practice...the most useful form of practice is doing the whole skill of reading--that is, reading meaningful text for the purpose of understanding the message it contains." (Becoming a Nation of Readers, 1984). Readers become more skillful when they have more control over the process. When students are taught to plan their reading, apply strategies that foster learning, evaluate what they read, remember the content, and apply their new knowledge, they are on their way to taking charge of their own learning.

OVERVIEW OF PURPOSES AND OBJECTIVES FOR READING AND LITERATURE K-12

Purposes	Objectives - The student will:
I. READING FOR AESTHETIC AND PERSONAL RESPONSE **Enjoying and appreciating text, relating text to self, developing sensitivity to diverse social, historical, and cultural dimensions**	1. Experience vicariously the situations and events in a selection 2. Understand and appreciate the personal, social, cultural, and historical significance of a selection 3. Respond creatively to written selections 4. Examine ways the author uses language and text characteristics to evoke a response in the reader
II. READING FOR ACQUISITION, INTERPRETATION, AND APPLICATION OF INFORMATION **Collecting data, facts, or ideas; discovering relationships, concepts, or generalizations; using knowledge generated from text**	1. Engage in individual or collaborative planning activities 2. Identify, collect, or select information 3. Synthesize and organize information and discover related ideas 4. Apply, extend, and expand on information and concepts 5. Examine ways in which the author uses language and text characteristics to aid comprehension 6. Monitor the processes for acquiring, understanding, and remembering information
III. READING FOR CRITICAL ANALYSIS AND EVALUATION **Using personal or objective criteria to form opinions or to make judgments about ideas and information**	1. Assess the validity and accuracy of information in a selection 2. Determine the value of information and ideas 3. Evaluate the quality of the selection 4. Apply criteria for evaluating informational, persuasive, and literary materials

CHART OF EXPECTATIONS FOR STUDENT READERS K-12

The following chart indicates the focus skills or behaviors students will evidence when they have achieved the objectives identified for each of the purposes for reading. The degree to which a student exhibits those behaviors serves as an indication of that student's progress toward meeting the objectives.

I. READING FOR AESTHETIC AND PERSONAL RESPONSE
Enjoying and appreciating text, relating text to self, developing sensitivity to diverse social, historical, and cultural dimensions

Objectives- The student will:	Focus Skills- The ability to:	Comments
1. Experience vicariously the situations and events in a selection	o Express appropriate emotional reactions to the selection o Identify elements of the selection that evoke response (e.g., interest, amusement, sorrow, regret) o Relate plot, setting, theme, characters to own experiences, feelings, and behaviors o Respond to the sensory, emotional, and descriptive power of the language and content	Teachers who love books and who share personal reactions to the characters, events, and language of a selection will inspire students to do likewise. Frequent opportunities should be provided for students to engage in dialogue and to respond to such questions as: How did (incident) make you feel? What would you have done in this situation? If the character had behaved differently, what might have been the outcome? Small-group discussion can serve to elicit students' shared experiences and to affirm their views as well as to open up other possibilities for thinking about and interpreting a selection.

Objectives- The student will:	Focus Skills- The ability to:	Comments
2. Understand and appreciate the personal, social, cultural, and historical significance of a selection	o Recognize a selection as a reflection of its social, cultural, and historical context o Associate personal values and beliefs with the content of a selection o Consider a selection in light of situations, conflicts, and themes common to human experience o Demonstrate respect for individuals, cultures, and customs reflected in a selection	Books students read can serve as reflections of their own lives as well as windows on the lives of others. The teacher's role is to lead students to explore the relationships between personal experiences and larger social and cultural issues. A thematic approach can bring shape to a variety of concepts such as family, friendship, justice, or those suggested by the New York State social studies curriculum (e.g., identity, change, technology). Historical fiction and biography, in particular, enable students to see history as an account of the lives and events of real people as well as a source of insight into human behavior, human conditions, and human values.
3. Respond creatively to written selections	o Participate effectively in the oral interpretation of a selection o Make relevant, logical, coherent contributions to discussion o Create a product that effectively demonstrates a personal response to a selection	The curriculum should include activities such as oral reading of poetry and plays, choral reading, storytelling, and role playing, which inspire personal interpretation, demonstrate the power of language, and provide a vehicle for incorporating other language arts. Other ways of encouraging creative interpretation are: o original artwork, such as sketches and drawings, paintings, sculpture, models, and dioramas o music or dance interpretation o personal writing, such as critiques, reviews, or analyses of story, poem, or essay

Objectives- The student will:	Focus Skills- The ability to:	Comments
		Teachers must be careful, however, not to minimize the value of the reading itself by spending too much time on extended activities.
4. Examine ways the author uses language and text characteristics to evoke a response in the reader	o Consider the varied, connotative, or symbolic meanings of words used by the author o Consider ways the author uses language to bring characters to life, enhance plot development, or create a mood o Consider the effects of rhythm, rhyme, repetition, sensory imagery, and figurative language in evoking an emotional response o Consider the effect of the author's use of idiom, dialect, colloquialisms, and regionalisms o Consider the influence of the overall pattern of organization or story structure on the reader's response	In order to appreciate fully an author's craft, students need exposure to a variety of writing styles from a broad range of literature. Reading aloud, imitating models (as in pattern writing), writing plays, and manipulating poetic elements (rhyme, rhythm, sound patterns, shape, repetition, imagery) all serve to heighten awareness of language and its effect on the reader. Interviews with published writers, participation in writer-in-residence programs, and frequent discussion of students' own writing are also useful activities for helping students to view reading "with a writer's eye."

II. READING FOR ACQUISITION, INTERPRETATION, AND APPLICATION OF INFORMATION

Collecting data, facts, or ideas; discovering relationships, concepts, or generalizations; using knowledge generated from text

Objectives- The student will:	Focus Skills- The ability to:	Comments
1. Engage in individual or collaborative planning activities	o Establish personal goals for reading o Analyze assigned task o Preview text to anticipate content and organization o Use title, chapter headings, illustrations, or graphic aids to predict content o Recall prior knowledge and personal experiences related to topic o Generate key words or concepts likely to be found in the reading o Generate questions to be answered from the reading	Planning activities can help students set purposes, establish expectations, raise questions, or create a mood. They also let students know they have a wide range of experiences to relate to reading. In moving from teacher-directed to self-directed strategies, students will be given opportunities to observe teachers modeling planning activities, to plan together in small groups, and to engage in individual planning tasks. For students to become effective at reading for information, materials used must evoke interest and curiosity and be organized and presented in a manner that facilitates learning.
2. Identify, collect, or select information	o Identify key words and discover their meanings o Identify the story structure or organizational patterns of the text o Recognize details and concepts related to prior predictions and questions o Record or mentally note important information	Content-area materials use organizational patterns that can assist students in anticipating and retrieving significant ideas. If, for example, students recognize the signals of a cause-effect pattern, they will be better able to relate actions and events to outcomes. Rather than merely requiring labels for organizational patterns, tasks should connect structure to the content of the passage; e.g., o List all the things that cause ocean currents. o Underline all the words that name the parts of the beetle. o Find the words that tell about the effects of the tides.

Objectives- The student will:	Focus Skills- The ability to:	Comments
3. Synthesize and organize information and discover related ideas	o Condense, combine, or categorize information o Create an organizational framework for retaining information o Form generalizations based on new information	This phase of a reading lesson is well suited to group activities. Students at all levels can cluster and label information; complete a web, semantic map, or structured overview; or respond to problems that require use of the new information. Students should be encouraged to make inferences and to offer personal ideas that go beyond the information in the text.
4. Apply, extend, and expand on information and concepts	o Use information from text to clarify or refine understanding of historical or contemporary issues or events o Solve problems or make decisions based on interpretation of information o Follow directions to create a product or develop an original idea based on interpretation of information	Questions and discussion that encourages application of new ideas and information help students to relate their out-of-school experiences to what they are learning in school. Knowledge from text can be applied in a number of ways, from following written directions (as in a recipe) to responding creatively through play, talk, writing, or art forms. Creative responses to reading require a stimulating environment, challenging and imaginative tasks, and an accepting, enthusiastic attitude on the part of the teacher.

Objectives- The student will:	Focus Skills- The ability to:	Comments
5. Examine ways in which the author uses language and text characteristics to aid comprehension	o Identify ways the author defines words and develops concepts o Analyze effects of word choice, sentence structure, and text organization on comprehensibility o Recognize the usefulness of text aids such as headings, captions, titles, and illustrative material	One way of helping students to appreciate the importance of clarity and organization in text is to ask questions about students' personal writing or class-developed experience stories; e.g.: How does Jennifer help you to picture the sailboat race? In what ways do the sequence of Mary's sentences help us learn how maple syrup is made? In what ways does Julio define "muscle cars"? How might John's report have been different if he had used a cause-effect pattern? Questions such as these lay the groundwork for clarifying the author's message in commercially published materials.

Objectives- The student will:	Focus Skills- The ability to:	Comments
6. Monitor the processes for acquiring, understanding, and remembering information	o Recall purposes for reading o Determine the degree to which the new information makes sense o Anticipate and analyze obstacles to understanding o Apply strategies for dealing with obstacles to understanding o Determine ways to recall or retrieve ideas and information o Assess the effectiveness of strategies used in learning from text	When students are given opportunities to reflect on their own learning behaviors and outcomes, their strategies for learning from text will improve. They might meet in small groups before beginning a reading assignment to analyze the task, clarify the purpose, predict difficulties, and plan ways to approach the material. They might interview teachers and peers about their study strategies and discuss the results. They could record information in various forms (e.g., chart, outline, structured overview, summary) and note the advantages and limitations of each. Or they might use individual reflection guides in which they respond to such post-reading questions as: What information was new to me? What didn't I understand? How will I organize the information in order to remember it?

III. READING FOR CRITICAL ANALYSIS AND EVALUATION

Using personal or objective criteria to form opinions or to make judgments about ideas and information

Objectives- **The student will:**	**Focus Skills-** **The ability to:**	**Comments**
1. Assess the validity and accuracy of information in a selection	o Distinguish between vague and precise words o Distinguish between statements of fact and statements of opinion o Make judgments about the truthfulness and verifiability of information o Identify faulty reasoning o Evaluate the appropriateness of persuasive techniques o Evaluate the reliability of a source	Students of all ages can be given opportunities to verify information by: o relating prior knowledge to a new topic (e.g., the growth of mold on bread to the discovery of penicillin) o checking other sources (e.g., comparing two books or articles on the same topic) o interviewing an expert (e.g., a firefighter on fire safety) o direct observation (e.g., visiting an airport after learning about air transportation) Students learn to evaluate information and its sources most effectively when they are given opportunities to explore a variety of materials beyond the content-area textbook. Encouraging them to read related fiction and specialized trade books serves to broaden both their knowledge base and their exposure to quality literature.

Objectives- The student will:	Focus Skills- The ability to:	Comments
2. Determine the value of information and ideas	o Assess scope, comprehensiveness, and significance of information or ideas o Determine practicality and usefulness of information or ideas in light of purposes for reading	Learning to assess the value of information and ideas from text begins with the expectation that the reading will be significant and useful. Students should be encouraged to ask prereading questions that focus on significance and usefulness, such as: Why is this important? How will I use this information? How does this topic relate to what I have been studying? Following the reading, students may then be asked to recall their questions and predictions to see if their expectations were met by the reading. Subsequent discussion may reveal limitations of the text or the need to consult other sources. Such reflection also helps students realize that the value of information and ideas is at least partly determined by their own purposes for reading.

Objectives- The student will:	Focus Skills- The ability to:	COMMENTS
3. Evaluate the quality of the selection	o Make judgments about the clarity, power, and authenticity of a selection o Evaluate the effectiveness of the author's development of plot, theme, setting, and characterization o Determine how the author's point of view, tone, and style affect the reader's judgment of the material o Identify and evaluate the author's use of language patterns and literary devices such as figurative language, dialogue, and symbolism o Appreciate the attributes of various literary forms and genres o Evaluate the effectiveness of a selection in comparison with others of its kind	One way of alerting students to the author's craft as they read is to use a guide which flags figurative language, identifies literary devices, and poses questions to focus the reading. Students are given a prepared list of questions, suggestions, statements, definitions, or admonitions such as: Why do you think the author chose to write in the first person? Think about what makes this passage difficult to understand. This poem is written in blank verse, a form that uses rhythm but not rhyme. Lift is a British term for elevator. Be careful here; this metaphor may suggest more than one interpretation. Study guides may be particularly helpful to students with handicapping conditions for calling attention to the author's use of language and literary devices. Because the purpose of this procedure is to call attention to elements that students should attend to independently, it may be helpful for some students to construct their own study guides for use by their peers.

Objectives- The student will:	Focus Skills- The ability to:	Comments
4. Apply criteria for evaluating informational, persuasive, and literary material	o Relate personal values to values expressed in the material o Select, reject, and reconcile information and ideas in light of prior knowledge, experiences, and beliefs o Develop criteria for judging the quality, relevance, and importance of the material o Determine the literary merit of a selection in terms of its timeliness and timelessness	For students to make judgments about the quality of what they read, they need many opportunities to compare and contrast examples of informational, persuasive, and literary materials. For example, students might be asked to: o Read several selections by the same author (e.g., O'Henry, Katherine Patterson, Jack Prelutsky) and develop a chart for classifying and describing their similarities and differences o Read several books on a common topic (e.g., snow, bears, friendship, journeys, courage) and compare treatments o Survey classmates for their favorite books and determine criteria for selection o List books they feel everyone should read and give reasons for their choices o Examine material from different sources on the same topic (e.g., the social studies text and a travel guide on the Caribbean Islands) Modeling by the teacher is helpful as well, particularly in persuading students to move from one kind of reading to another (e.g., "You might like to read Julie and the Wolves. It reminds me of Marguerite Henry's books about horses and the characters' loyalty and devotion to their animals.").

READING AND LITERATURE IN THE ENGLISH LANGUAGE ARTS CURRICULUM

Only by enjoying numerous pleasurable encounters with books can students be expected to move from momentary delight to a lifetime appreciation for quality literature. Literature (fiction, nonfiction, drama, and poetry) provides the content for a process-oriented reading program, offering countless opportunities for making connections between language and experience. Literature nurtures the imagination, stimulates emotional and intellectual growth, promotes insight into human behavior, and fosters awareness of the universality of human experience. Through literature, students can learn to appreciate their own heritage, respect the heritage of others, and become sensitive to stereotypes based on race, religion, ethnicity, physical or emotional handicap, and gender.

Skill not only in reading but in writing, listening, and speaking can be developed through literature. Literature does not exist without language and, indeed, provides models of the exemplary use of language. Literature performed or read aloud heightens students' awareness of the power and beauty of language. Reading and listening to literature can stimulate writing and provide students with models of the writer's craft.

Literature "makes possible the living of thousands of lives instead of only one" (Carlson, 1979). It is too important and its values too numerous to be limited to only the most able students. **All students, including those with special needs or handicapping conditions, should have many opportunities to experience and respond to the people, places, events, and ideas found in the world of books.**

Reading for Aesthetic and Personal Response

Students who choose to read literature for pleasure often have had their attitudes shaped by an enthusiastic parent or teacher. The best teachers of literature are those who themselves love to read. They share favorite selections, read the books their students read, and ask questions that help students gain insight into themselves and others.

They allow time for reading in class, for they know that for reading to become a way of life outside of school it must be an important part of life in school.

They recognize that the basal reader or anthology is not the only source of literature, although either may be used for introducing students to a new author or genre, for suggesting a theme or a structure for the program, or for providing a common text for group instruction (see "Basal Readers: Help or

Hindrance?" Appendix __). These teachers realize that a broad range of experiences with a wide variety of books is essential to a complete and effective English language arts curriculum.

The best literature teachers build at least part of their program around student-selected reading, for they know that real readers choose their own books, and to do so requires knowledge of the options available to them and opportunities for developing and refining criteria for selection.

Such teachers include the literature written by students so that they will learn to respond to reading "with a writer's eye" and to writing with a reader's eye.

They include opportunities for students to share what they are thinking and feeling about their reading through literature logs, dialogue journals, book talks, conferences, role playing, and artistic re-creations.

These teachers encourage risk-taking, accept divergent responses, and recognize that if students' reactions to literature are elicited and valued, their active, imaginative, and critical response is enhanced.

Probably the first literary encounter children have is listening to stories. Far from being a frivolous activity, **reading aloud** from a variety of books, as well as multiple readings of the same book, promotes the art of listening, alerts students to the rhythm and patterns of language, enlarges their worlds, stimulates discussion, and provides a model for oral reading. Reading aloud has its place in the secondary curriculum as well -- to set the scene or evoke the mood of a passage or poem, stimulate dramatic interpretation, encourage listening for subtleties such as satire or paradox, or reinforce characteristics of an author's craft.

A natural extension of reading aloud is **storytelling**, whereby the teacher or student selects a favorite story, reduces the major ideas to simple words and gestures, and retells the story in his or her own language. Storytelling serves to stimulate literary response by allowing individuals to rediscover stories for themselves, promoting sensitivity to audience and awareness of literary form and style.

Storytelling extends the oral tradition, that age-old sharing of tales about kings and peasants, conquerors and gods, heroic deeds and unanswerable questions. Though these early stories were told or sung by wandering entertainers and minstrels primarily for adults, the oral tradition represents an important milestone in the history of children's literature. Folk tales, ballads, fables, legends, and plays provide a rich wellspring of historical information about traditions, events, and values.

Capitalizing on the oral tradition also presents valuable opportunities for teachers to discuss the relationship between author and reader, storyteller and listener.

As students begin to relate their own ideas, feelings, and values to those in the text, **writing** can be an indispensable catalyst for refining thought. Some possibilities for written responses to literature include:

- reading logs, with a double entry for summary and reaction
- list of questions prompted by the reading
- description of a favorite passage
- personal letter to a character
- dialogue journals, in which students share with the teacher or another student reactions to the characters, events, or author's craft
- synthesis of information or events
- student writing that imitates the style or pattern of the original.

When students are encouraged to make an active response to the text, identify and share their interpretations, and accommodate interpretations at variance with their own, several understandings about reading emerge:

- that "the meaning of the literary work remains related to what the printed text says, but it requires the creative imagination of the reader to put it all together" (Iser, 1978)
- that different readings are inevitable. The result of literature study is not a single interpretation but an awareness of many possible interpretations (Gruenberg, 1984).
- that "literary works are not puzzles, but neither are they inkblots." It is the reader's responsibility to interpret the work in a way that does justice to the work (Corcoran and Evans, 1987).

Taken together, these understandings are at the heart of a process oriented curriculum in reading and literature.

Reading for Acquisition, Interpretation, and Application of Information

It is impossible to read for information without also making a personal response and forming judgments about that information. In that sense reading for information is a natural and essential part of the reading process. At the same time, reading for information will only be intentional and productive if students are taught specific strategies for 1) collecting data, facts, and ideas; 2) discovering relationships, concepts, and generalizations; and 3) using the knowledge acquired from the reading.

Students can be helped to gather data, facts, and ideas as they read when they engage in such activities as:

- constructing story maps that display information about setting, characters, goals, plans, events, and resolution
- using data charts, structured overviews, on other graphic organizers to record information while reading
- constructing timelines
- asking each other questions related to the text.

Students will be more likely to discover relationships, concepts, and generalizations if they are asked to:

- question or challenge ideas evoked by the reading
- discuss or write about the reading in light of similar feelings or events in their lives
- construct semantic works or other graphic organizers that reflect story or text relationships.

Students will learn to apply the information and ideas acquired from their reading if they have opportunities to:

- discuss case studies or scenarios similar to those found in the reading
- role play problems or situations encountered in the reading
- approach new textual encounters in light of understandings acquired from previous encounters.

Such strategies are important for both literature and content area reading, for readers acquire information and ideas from all forms of writing. Students' abilities to gather, interpret, and apply information from text are strengthened when teachers pay special attention to:

- o helping students to make connections between what their students already know and the new ideas they encounter in their reading, and
- o providing whatever interpretive strategies and information are needed to help students construct their own meaning.

Additional activities are described in the sections "The Reading Process," beginning on p.) and "Strategies for Nurturing the Reading Process in the Classroom" (pp.).

Study Strategies

Essential to reading for information is the deliberate, independent use of effective study behaviors. Students must be able to set goals and priorities for their studying and select from a variety of strategies those that will enable them to reach those goals most effectively. They must replace inefficient practices such as memorization and indiscriminate rereading with more mature strategies such as previewing, mapping, or paraphrasing. They must be aware that the most effective study strategies are those that involve an active engagement with the material.

The purpose of study skills instruction is to help students control their own learning. Teachers can help ease the path to student independence by:

- o providing frequent modeling of their own study processes, demonstrating their personal use of strategies for planning, monitoring, reorganizing and evaluating
- o providing many opportunities for practice and application in realistic, multiple contexts
- o developing checklists or marginal questions which provide focus and direction for students to use independently while studying a selection.

The chart that follows lists effective study behaviors, with related questions to be addressed by the student in the process. It can also be used by teachers to guide students toward independence in studying.

EFFECTIVE STUDY BEHAVIORS

The student can:	The student considers:
1. Recognize present level of understanding, the relationship of prior knowledge to the topic, and the requirements of the study task.	o What do I already know? o Do I need to know more? o What information will I need to handle this task effectively?
2. Set purposes for studying, based on the kind and amount of knowledge required and the form in which it will be assessed.	o What learning goals should I set for myself in completing this task? o What kind of knowledge is required (e.g., general understanding, specific details, implications)? o How will my learning be evaluated (e.g., discussion, recitation, essay, true-false, multiple choice, performance, demonstration, report)?
3. Select study procedures consistent with the nature of the material, requirements of the task and individual preferences, and establish appropriate conditions for implementing them.	o How much time will I need to complete this task? o Should I read all at once or in parts? o What is the best way of recording the information (e.g., notes, outline, key words, charts, diagrams, etc.)? o Where can I accomplish this task most effectively?

4.	Survey the content, focusing on those elements of the text which are appropriate to the task.	o What do titles and chapter headings tell me about this topic? o Are there any graphics such as pictures, charts, graphs, cartoons or other visuals which might help me understand the material? o Is the writing organized in any particular pattern (e.g., enumeration, cause-effect, main idea/detail)? o What does the material do (tell a story, define, state opinions, clarify a problem, etc)?
5.	Select significant information and group ideas so that their relationships are clear.	o What information or ideas are most important in this selection? o How are ideas in this selection related to each other? o Can I put these ideas in a list, chart, diagram, or story map to help clarify relationships?
6.	Locate and use information from other sources to supplement or clarify knowledge.	o After reading this material, do I need to find any more information? o What information will I look for? o What references could I use to find more information or to make the ideas clearer?

7.	Review, reorganize, and summarize information to enhance interpretation or recall.	o In order to know this material as well as I need to, what parts do I need to review? o Are there still some important parts of this task I don't understand or remember well enough? o Could I put these ideas in some other order to better understand or remember them? o Can I list or summarize the key ideas in this selection?
8.	Demonstrate clear and accurate understanding of the material studied.	o Am I able to answer my own questions about this text? o Do I see how the information fits in with the task? o Does what I learned make sense? How does it relate to what I already know? o Am I ready to show what I have learned by some kind of evaluation (test, demonstration, or performance)?

Reading for Critical Analysis and Evaluation

Over the past century literary study has undergone an evolution. Where once literature was seen as a "repository of human wisdom" (Young in Corcoran and Evans, 1987), with the authority for that wisdom residing solely in the text itself, recent conceptions acknowledge the active role of the reader in recreating meaning. In this view, it is not the text that is the center of literary study but the student's experience of the text. The teacher's task, then, is to tap the variety of memories, prejudices, previous experiences, and literary encounters that inevitably influence the reading of a text and to help students use their personal responses as a basis for literary analysis and evaluation. Reading analytically requires that students have many opportunities to demonstrate their level

of understanding, make the text their own, and expand on their personal perspectives through encounters with other readers.

Younger children are more likely to become critical readers if they have regularly engaged in such pre-reading activities as:

- o choosing their own reading selections and explaining the reasons for their choices
- o discussing their prior knowledge of the subject matter, the author, the story, or others like it
- o discussing their expectations of the text
- o commenting on the illustrations and their relation to the text.

The teacher of older students will want to foster engagement by focusing attention on an aspect of the text that may be interesting, problematic, and/or significant. Some activities which might be used for this purpose are:

- o free writing or an impromptu speech about a similar experience
- o fictional writing similar in some way to the text to be read. (For example, the students might write a short piece in the first person plural point of view before reading Ayn Rand's short novel, Anthem.)
- o jotting a list of words freely associated with the title or theme
- o writing and comparing definitions of history before reading a work of historical fiction
- o small group discussion and recording of existing knowledge of a topic
- o writing or orally presenting predictions or speculations of a possible future event suggested by a brief excerpt from the text.

Following the reading, students may be asked to respond to the text in one or more ways, which will vary according to the class and the text. Primary grade students should be encouraged to:

- o Notice language patterns such as rhyme, repetition, accumulating phrases, or recurring refrains

- o Notice print conventions such as placement and direction of words, and uses for punctuation and capitalization

- o Compare the language of the text with their own language

- o Compare the text with others they've read or with their own lives.

Some suggested response activities for older students are:

- o selecting a word, phrase, sentence, or passage which seems important and writing about it

- o free writing or talking about one's personal response to the text as a whole

- o keeping response journals or conducting small group discussions during reading that may summarize, speculate on, predict, or otherwise expand on the reading

- o generating a list of significant questions about the text for group sharing and discussion.

In addition to eliciting active and imaginative responses to the text, teachers may want to introduce one of several critical approaches to lead students to a valid interpretation of the text. The choice of critical approach would depend upon the work under study, but would probably reflect one of four schools of literary criticism.

For example, if the structure of a work were particularly significant, the teacher might have the students examine it from a formalist perspective; e.g., stanza, meter, rhyme in poetry; plot, theme, character, setting in novels; exposition, complication, climax, denouement in drama; development of concepts or organizational patterns in non-fiction. If appreciation of a work depends particularly upon an understanding of historical period (e.g., the settings of The Scarlet Letter or A Tale of Two Cities), the teacher may use a cultural-historical approach. If examination of the motivations, personality, and behavior of characters is crucial to the understanding of the work (e.g., Macbeth, Ethan Frome), then a psychological approach to the literary analysis would be particularly useful. An archetypal analysis would be appropriate for examining literature in which universal images, themes, or patterns are particularly salient (e.g., The Devil and Daniel Webster, Othello, Moby Dick). A more complete discussion of critical theory can be found in Guerin, et.al.,^R
1979.

As students discuss and share their ideas, teachers should be sensitive to multiple critical interpretations, rather than a single, "correct" reading of the text. At the same time, students should understand that while each reader has a unique response to the work, there is usually a basis for a common understanding of that work.

At some point during the reading process, students may be asked to demonstrate their understanding and interpretation of the work by re-shaping it, usually in written form. When synthesizing the work in their own terms, students might:

- o demonstrate understanding of the work as a whole through a valid interpretation, using at least one identifiable critical perspective in the interpretation
- o supply imagined dialogue between two characters in a scene
- o add another episode in a story sequence
- o insert a scene that was only alluded to in the original text
- o rewrite a segment from the viewpoint of another character
- o add an epilogue
- o rewrite the conclusion to include a dream scene.

Finally, students must be able to transfer insights gained from one literary experience to another. Only by providing students with many opportunities to express personal responses, raise significant questions, interpret from a variety of perspectives, and rediscover meaning for themselves can they become independent critical readers of literature.

In a process oriented curriculum, students' appreciation for, and evaluation of, the author's use of the basic elements of literature grow out of their active and imaginative responses to the text. When engaging in reader response activities, students will inevitably be using the language of literary study. It is impossible to share personal responses to literature without considering the relationships between form and content, between the world of the text and the world of the reader, and between this text and those previously read. For fiction, this means that thinking, writing, and discussion will include such concerns as:

- the importance of the title

- the understanding of characters, derived from their actions, traits, or other characters' views of them

- the development of plot through a sequence of actions, most frequently based on a conflict, leading to a climax and some form of resolution

- the cultural background in which the text is written, set, and read

- the importance and effect of diction and figurative language

- the development of a central idea or theme

- comparison of the work with other works

- the effect created by the author's tone or mood of the piece.

For non-fiction, reader response activities should encourage students to consider:

- the accuracy and authenticity of the information

- the author's perspective, purposes, and intended audience

- the structure of the work

- the author's tone and style

- the breadth, depth, and significance of the content

- the author's use of language and literary devices.

For poetry, the emotional or intellectual impact evoked in the reader can be strengthened by activities that address:

- personal associations with the subject matter of the poem

- use and effect of rhythm, rhyme and sound patterns

- use and effect of repetition

- use and effect of sensory imagery and figurative language

- poet's choice of verse form

- awareness of the differences between the language of the poem and the everyday language of the reader.

When textual analysis is prompted by the reader's own responses to the text, it results in a creation of meaning that is likely to be more significant and long lasting. The student who has successful experiences in analysis and evaluation of literature will enter with confidence into the discussions of the reading community.

CONTENT OF A READING AND LITERATURE PROGRAM K-12

A balanced reading and literature program requires that students experience a variety of literary forms and genres. The chart that follows suggests many opportunities for helping students to read for aesthetic and personal response, for information, and for critical analysis and evaluation.

FICTION

TEXT	DISTINGUISHING FEATURES	COMMENTS
1. Picture books (Mother Goose, ABC and counting books, toy books, concept books, wordless books, pattern books, easy-to-read books)	o Plots are simple, fast-paced, predictable. o Characters and their actions appeal to young children. o Illustrations contribute to story line. o Rhyme, repetition, refrain encourage reading aloud. o Story and language appeal to sense of humor through word play, nonsense, surprise, exaggeration. o Illustrations encourage participation through naming, pointing, seeking.	Picture books provide pleasure for beginning readers, familiarize them with the language of books, and enhance understanding of concepts and abstract ideas. Picture books can also be used with advanced readers to introduce story structure, allegory, characterization, or the effects of certain literary devices.
2. Traditional literature Folktales	o Time and place are generic (e.g., "Once upon a time in a faraway castle..."). o Stories are not intended to be accepted as true. o Plots use predictable motifs (ogres, magic, supernatural helpers, quests). o Story line is frequently a series of recurring actions. o Characters are one-dimensional.	Traditional literature continues the oral tradition and reveals the values and beliefs of a culture. It provides opportunities for discussing human problems and solutions, morals and values, and the contributions of different cultures to our own society. Folklore is a natural source of material for storytelling, creative dramatics, creative writing, and artistic interpretation.

TEXT	DISTINGUISHING FEATURES	COMMENTS
Myths	o Stories are seen as true in the represented society. o Plots are often associated with religion or ritual. o Accounts frequently explain natural phenomena.	
Fables	o Tales concern human conduct with moralistic overtones. o Animals exhibit human qualities and behaviors.	
Legends	o Plots record deeds of past heroes. o Stories are presented as true. o Stories are usually secular and associated with wars and victories. o May include explanation of local or regional events.	
Epic literature	o Long narratives detail the adventures of a single heroic figure. o The center of action may revolve around the relationship between the heroic figure and the gods. o The main character symbolizes the ideal characteristics of greatness. o Many were originally written as poetry or songs. o Language is lyrical, stately, and rich with images.	

TEXT	DISTINGUISHING FEATURES	COMMENTS
3. Fantasy and science fiction	o Characters or settings depart from what is realistic or expected. o The author makes the impossible believable through logical framework and consistency, character's acceptance of the fanciful, and use of appropriate language. o Characters include humanized animals, good and evil stereotypes, eccentrics, heroes and heroines with magical powers, or extraterrestrial beings. o Plots may reflect a heroic battle for the common good (high fantasy) or adventures of real characters in an enchanted setting (light fantasy). o Science fiction relies on hypothesized scientific advancements and raises questions about the future of humanity.	Reading fantasy nurtures the imagination and can help young come to grips with the differences between reality and truth. For older students, fantasy and science fiction can be useful vehicles for examining issues related to human survival in an uncertain future. Well-written fantasy provides exemplars of well-constructed plots, convincing characterization, universal themes, and evocative language.
4. Realistic fiction	o Content addresses aspects of coping with life (peer relationships, death, identity, family problems, handicapping conditions, courage, survival). o Plots, settings, and characters reflect those found in real life. o Endings are not always happy, but reality is frequently relieved by wit and humor.	Realistic fiction that is honest and authentic evokes feelings of personal identification with the story characters and allows students to discover that their experiences, needs, and emotions are not unique. Realistic fiction can help students gain insight into their own feelings as well as understand the feelings of others. It can also allow students to try on roles and rehearse possible future experiences. Realistic fiction can stimulate discussion and provide "a way in" to other kinds of reading for reluctant readers.

TEXT	DISTINGUISHING FEATURES	COMMENTS
5. Historical fiction	o Stories are grounded in history but not restricted by it. o The historical setting is an authentic and integral part of the story. o Characters' actions, dialogue, beliefs, and values are true to the historical period. o Themes include loyalty, friendship, courage, and the conflict between good and evil.	Books and stories of historical fiction can make the past more vivid and interesting to students. They can supplement content-area textbooks at all grade levels, providing knowledge about the people, beliefs, hardships, and events of a particular historical period. Historical fiction helps students to discover their own heritage as well as to see and judge the events of the past.
6. Mystery	o Tightly woven plots have elements of suspense, danger, or intrigue. o Plots are fast paced and frequently involve foreshadowing or flashback.	The best mysteries have well-drawn characters and well-structured plots. Students enjoy reading them and can improve their problem-solving skills, reading rate, reading for details, and vocabulary development through this fictional form.
7. Drama	o The plot is carried by the dialogue. o The number of characters is limited. o Description and narration are infrequently used. o Structure is well-defined, with segments clearly divided by acts or scenes. o The play's ending marks the resolution of the conflict.	Plays appeal to young students for their immediacy and brevity. Their use provides clear illustration of story structure, allows for participation by several students at a time, and encourages dramatic interpretation of other genres. For all students, the challenge to write a play would underscore the uniqueness of this literary form, in which the plot, theme, and characterization are carried by the dialogue.

NONFICTION

TEXT	DISTINGUISHING FEATURES	COMMENTS
1. Informational books and articles	o Information is factual and may be supported by detailed descriptions, examples, definitions, or quotations from authorities. o Mode of presentation may be expository, narrative, or descriptive. o Content may include history and geography, science and nature, hobbies and crafts, experiments, discoveries, and how things work. o Organization follows a logical pattern and may include textual aids (e.g., Table of Contents, chapter headings, marginal notes). o Illustrations clarify text and add authenticity.	Informational books and articles are excellent resources for reading, writing, or hands-on activities on topics of interest. They are frequently superior to textbooks in that they may provide sharper focus, present more specialized information, or more clearly reveal the author's point of view. They are an effective vehicle for teaching organizational patterns such as cause-effect, comparison-contrast, time order, or sequence. At all levels, informational material provides provocative content for discussion, from how kittens grow to Shakespeare's England.
2. Biography	o Subjects include explorers; political heroes and heroines; and achievers in literature, science, the arts, and other disciplines. o Effectiveness depends on accuracy, authenticity, and an appealing narrative style.	Reading about the achievements of others may help students to see history as the lives and events of real people, and to appreciate the contributions of all cultures. For adolescents, biographies may help to increase their own aspirations and provide role models for their own lives. They also serve as a useful vehicle for studying bias, fact vs. opinion, and characterization.

TEXT	DISTINGUISHING FEATURES	COMMENTS
3. Books of true experience	o Content relates to specific episodes or events from a person's life over a limited time span. o Author may be the central figure or an objective narrator.	Books of true experience provide an in-depth look at a contemporary or historical event or series of related events. Students will broaden their understanding of those events and situations by seeing them in their cultural and historical context as well as by observing the effects of those events on a number of people.
4. Essays, journals, letters, and personal accounts	o Content is based upon or adapted from original documents in diary, letter, or essay form.	Documentary records on such diverse topics as slavery, life in 12th-century England, or songs of the American Revolution provide excellent supplements to historical fiction or resources for creative dramatics.
5. Historical documents and speeches	o Official statements of social and political significance may include information about the author and setting of each document.	Reproductions of original documents help students discover the language and style of early writers, as well as provide clues to the lifestyles and attitudes of people in an earlier time. Contemporary speeches may be used as a source of information about political and social issues, as a basis of comparison with the language and concerns of the past, and as a vehicle for the study of persuasion.
6. Newspapers and news magazines	o Writing style is simple and direct. o Current events are reported accurately and objectively. o Organization is based on who, what, when, where, why, how. o Vocabulary is functional. o Content provides something for every student: news, editorials, comics, new discoveries in science, real math problems, etc.	Newspapers and news magazines are adult media, thereby providing motivation for reluctant readers. The best news stories are models of conciseness and clear writing; the best editorials are models for teaching students to write for a particular audience and purpose. Newspapers are practical, flexible, inexpensive supplements to an English language arts curriculum.

POETRY

TEXT	DISTINGUISHING FEATURES	COMMENTS
1. Ballad	o Poems give the effect of a song; are told with dramatic flair; usually focus on a single incident; frequently use dialogue, refrain, and repetition. o Content usually deals with heroic deeds, love, tragedy, feuds.	Ballads continue the oral tradition and are an excellent source of material for dramatization.
2. Narrative	o Verses tell a story. o Action is fast; plot develops rapidly and is usually related in chronological order. o Humor is frequently employed.	Story poems are among students' favorite poetic forms. For this reason, they provide an excellent way of capturing students' interest in poetry.
3. Lyric	o Poems are rhythmic and melodic, evoking images and inspiring memorization. o Content is usually personal or descriptive.	Lyric poems are frequently the first poems students want to memorize because of their rhythm, beauty of language, and reflection of a poet's personal response to a topic.
4. Sonnet	o Verses contain 14 lines, usually in iambic pentameter, with a formal rhyme scheme.	Sonnets are long enough to allow for development of thought, yet they require precision in language and form. For this reason, sonnets provide excellent examples of disciplined use of rhyme, rhythm, and imagery.

TEXT	DISTINGUISHING FEATURES	COMMENTS
5. Free verse	o Poem depends upon rhythm and cadence, rather than rhyme, for its effect.	The lack of rhyme and less predictable meter of free verse make this form a good introduction to the question "What is poetry?" Students are frequently surprised to learn that rhyme is not a requirement of poetry.
6. Patterned poetry		
Limerick	o Verses have five lines with first, second, and fifth lines rhyming; third and fourth lines are shorter and rhyme with each other. o Content is usually humorous, with last line ending in a surprise twist.	Asking students to write their own patterned poetry encourages word play and challenges them to create rhyme and rhythm in a structured format. Both the reading and the writing of patterned poetry demand discipline. Writing it requires searching for the perfect word to express the desired image. Reading it requires constructing inferences to recreate the poem's meaning. Many students enjoy composing patterned poetry in pairs or teams.
Haiku	o Form consists of 17 syllables within 3 lines (5-7-5). o Content relates to mood or feelings evoked by nature or the seasons.	
Cinquain	o Structure may follow a five-line, 2-4-6-8-2 syllable pattern or may follow a simpler form using words per line in a 1-2-3-4-1 pattern.	

	TEXT	DISTINGUISHING FEATURES	COMMENTS
	Diamante	o Structure follows a diamond shape of seven lines, as follows: one noun, two adjectives, three participles, four related nouns or a phrase of four words, three participles, two adjectives, one noun.	
	Tanka	o Structure follows a five-line, 5-7-5-7-7 syllable pattern.	
7.	Concrete poems	o The message of the poem is revealed through the choice and arrangement of words on the page.	Reading and writing concrete poems can help students to appreciate the importance of putting meaning before structure, aid visual imagery, encourage creative thinking, and make abstract ideas more immediate and tangible. This poetic form is also fun to create at the computer.

*The information in this chart is adapted from the following:

D. Norton, Through the Eyes of a Child, E. Merrill Publishing Company, 1983.
C. Huck, Children's Literature in the Elementary School, Holt, Rinehart, and Winston, 1979.
B. Cullinan, Literature and the Child, Harcourt Brace Jovanovich, 1981.

STRATEGIES FOR NURTURING THE READING PROCESS IN THE CLASSROOM

The strategy models that follow can be used with a variety of texts for a variety of purposes. These particular models were selected because they encourage reading as an active process, illustrate integration of the language arts, and have the advantage of addressing a number of reading and literature objectives simultaneously (see p.). In using and adapting the models, teachers should be alert to developmental stages of the students, carefully assessing readiness for each step of the process and selecting literature of appropriate difficulty for both the student and the task.

The following strategies are included in this section:

	Strategy	Purpose	Grade Levels
1.	Monitoring Guide (picture books)	III	1 - 3
2.	Monitoring Guide (literature)	I	4 - 12
3.	Monitoring Guide (expository text)	II	4 - 12
4.	Pattern Writing	I	K - 3
5.	Pattern Writing	I	4 - 6
6.	Pattern Writing	I	7 - 12
7.	Comparison Guide (predictions)	II	K - 8
8.	Comparison Guide (character traits)	III	7 - 12
9.	Comparison Guide (moods)	I	2 - 6
10.	Think Aloud (literature)	II	2 - 8
11.	Think Aloud (expository text)	II	9 - 12
12.	Content Area Probe	II	4 - 12
13.	Reader Response Model	I	9 - 12

MONITORING GUIDE FOR PICTURE BOOKS (GRADES 1-3)

PURPOSE

III. Reading for critical analysis and evaluation

RELATED OBJECTIVES

3. The student will evaluate the quality of the selection.

4. The student will apply criteria for evaluating informational, persuasive, and literary material.

RATIONALE

This modification of a monitoring guide is intended for occasional use to help beginning readers develop criteria for making judgments about the quality of their literary choices. Once students have begun to read connected text, a monitoring guide can help them to make predictions, appreciate the relationship between pictures and text, and recognize that literary quality is determined by both the writer's craft and the reader's expectations. As with other monitoring guides, this procedure should first be modeled and practiced with the whole class.

PROCEDURES

Divide the class into pairs or groups of 3 and ask each student to bring a self-selected picture book to the group. Write the following directions on a chart and have students take turns responding to each task.

1. Tell the name of the book, who wrote it, and what you think it's about.

2. Tell why you think you want to read this book.

3. (After reading the book orally or silently) Tell something the author did or said that you liked.

4. Tell about one thing in the book that was funny, sad, or surprising.

5. Tell if you would recommend this book to a friend and why.

EVALUATION

Students have:

- o expressed themselves clearly
- o given correct information
- o provided evidence to support their opinions about the book.

MONITORING GUIDE FOR LITERATURE
(GRADES 4-12)

PURPOSE

I. Reading for aesthetic and personal response

RELATED OBJECTIVES

1. The student will experience vicariously the situations and events in a selection.

2. The student will recognize and appreciate the personal, social, cultural, and historical significance of a selection.

3. The student will respond creatively to written selections.

4. The student will examine ways the author uses language and text characteristics to evoke a response in the reader.

RATIONALE

This student-directed strategy is designed to encourage small-group discussion of brief literary passages. Although the procedure appears to be rather structured, it is intended as a guide and, with repeated use, may eventually become an unnecessary crutch. Through active involvement and cooperative learning, students learn to make predictions, ask questions, recognize stumbling blocks to understanding, and identify and express significant themes and ideas. The procedure should first be modeled and practiced with the whole class.

PROCEDURES

Select a 50-150 word passage at the instructional level of most group members and divide the class into groups of 4-5 students. Have students take turns asking the following questions, allowing 2-3 minutes for discussion of each question.

	Questions	Purpose
a)	What do the title and first sentence of each paragraph suggest that this passage is about?	Discussion of this question provides a mental "set" for reading and may reveal students' prior knowledge about the content of the passage.
b)	(After reading the entire selection orally or silently) How does the passage make you feel?	Responses may address literary elements such as mood or setting or personal reactions to the theme or events of the passage.
c)	What does the author do to make you feel this way?	This question is intended to make students aware of the relationship between significant aspects of the author's craft and their effect on the reader.
d)	What part of this passage seems especially real to you and why?	Students are encouraged to relate the people, places, or events in the passage to those in their own lives.
e)	Which words does the author use in a unique or symbolic way?	This question calls attention to figurative language, connotative meanings, and symbolism.
f)	What is the author saying, or implying, about human behavior?	Discussion of this question addresses the recurrence of universal themes in literature.
g)	What techniques does the author employ that you could use in your own writing?	In considering this question, students will come to see reading as someone else's writing and writing as a craft that they, too, can learn.

EVALUATION

Students have
- made accurate predictions where called for
- expressed appropriate reactions to the selection
- made substantive contributions to group discussion
- recognized significant aspects of the author's craft.

MONITORING GUIDE FOR EXPOSITORY TEXT (GRADES 4-12)

PURPOSE

II. Reading for acquisition, interpretation, and application of information

RELATED OBJECTIVES

1. The student will engage in individual or collaborative planning activities.

2. The student will identify, collect, or select information.

3. The student will synthesize and organize information and discover related ideas.

4. The student will monitor the processes for acquiring, understanding, and remembering information.

RATIONALE

This Monitoring Guide directs students in small-group discussion of brief expository passages. It is intended as a guide and, with repeated practice by the students, may eventually become an unnecessary crutch. Through active involvement and collaboration, students learn to predict, question, recognize stumbling blocks to understanding, and identify and express key ideas and information. Because the students are actively involved in leading the discussion, Monitoring Guides encourage them to be responsible for their own learning. The following steps should be undertaken by small groups only after the teacher has modeled the procedure with the entire class a number of times with a variety of expository passages.

PROCEDURES

Students should be familiar enough with the monitoring questions and the reasons for asking them so they do not have to pay undue attention to the "script." It may be helpful to have the key words displayed on a chart for easy reference.

1. **Select a 50-150 word passage at the instructional level of most group members and divide the class into groups of 4-5 students. Have students take turns asking the following questions, allowing 1-2 minutes for discussion of each question.**

Key Words	Question	Purpose
Predictions	a) What do the title and first sentence of each paragraph suggest that we are likely to learn from this passage?	Designed to foster awareness of text aids, this question also encourages prediction skills and sets expectations for reading.
Questions	b) (After reading aloud the first paragraph or section) What questions do you have about this section?	Generating questions before reading the entire passage can help students anticipate the content of a selection and provide a focus for reading.
Vocabulary	c) Are there any words you wonder about or don't understand?	This question provides an opportunity for students to discuss vocabulary in a meaningful context and to develop awareness of key words and concepts.
	d) Which of these trouble words are most important?	In considering this question, students learn that some unfamiliar words are not essential to the meaning of the passage.
	e) Are there clues in the passage to help us figure out what the important words mean? If not, how can we find out?	In this discussion, students will become aware of the value of context clues, as well as acquire practice in dictionary use.

Pronouns	f)	To whom or what does each of the pronouns (e.g., he, it, that, this) refer?	Attending to pronoun reference can minimize a common problem of comprehension.
Answers	g)	What are the answers to the questions we had about this section (generated in b))? What other questions does this section address?	This step reminds students of their initial purposes for reading and requires them to demonstrate their understanding of the section or paragraph.

2. **Have students continue with steps b-g for succeeding paragraphs or sections, again taking turns in guiding the discussion. At the end of the passage, students may summarize as follows:**

Test	h)	What are some important questions that are raised by this passage as a whole?	Here, students may identify key ideas and/or predict possible test questions.
	i)	What are the answers?	This step requires students to synthesize information and demonstrate their comprehension of the entire selection.

Recall	j) What can we do to help us remember this information?	In considering this final question, students should become aware of the value of lists, outlines, and graphic organizers such as structured overviews for recalling and retaining information.

EVALUATION

Students have:

- o generated relevant questions
- o made appropriate contributions to group discussion
- o summarized important information
- o appreciated the value of monitoring their own learning

PATTERN WRITING
(GRADES K-3)

PURPOSE

I. Reading for aesthetic and personal response

RELATED OBJECTIVES

3. The student will respond creatively to written selections.

4. The student will examine ways the author uses language and text characteristics to evoke a response in the reader.

RATIONALE

Pattern writing begins with reading a book that has a highly predictable language pattern, then exploring its structure and engaging in language play to create a new work. It is fun to do, fosters awareness of the sounds and rhythms in language, and reinforces the connections between reading and writing. In this strategy lesson, pattern writing is used to reinforce content area learning. The teacher may wish to follow this procedure with the entire class before having students create pattern books independently.

PROCEDURES

1. Read to students a picture book with an obvious, tight structure such as Margaret Wise Brown's The Important Book (New York: Harper and Row, 1949):

   "The important thing about an apple is that it is round. It is red. You bite it, and it is white inside, and the juice splashes in your face, and it tastes like an apple, and it falls from a tree. But the important thing about an apple is that it is round."

2. Invite students to participate in rereading the same book, either through choral reading, singing, pantomime, drawing, or making a flannelboard presentation.

3. Elicit and list the important things about a topic under study; e.g., honeybees, triangles, the sun.

4. Using the information generated in step 3, lead students to create their own pattern books, e.g.,:

> "The important thing about the sun is that it gives us light. It is a ball of hot gases, and it is 93 million miles away, and it sometimes is hidden by the clouds, and the earth revolves around it. But the most important thing about the sun is that it gives us light."

5. Share the pattern stories by reading them to another class, putting them in a special place in the school library, or publishing them in a class anthology.

EVALUATION

Students have:

- Demonstrated enjoyment of the book and appreciation for its structure
- Generated important information about the topic under study
- Created an original piece of writing that summarizes important information within the established pattern

PATTERN WRITING
(GRADES 4-6)

PURPOSE

I. Reading for aesthetic and personal response

RELATED OBJECTIVES

3. The student will respond creatively to written selections.

4. The student will examine ways the author uses language and text characteristics to evoke a response in the reader.

RATIONALE

Books with predictable language patterns such as rhyme (I Can't Said the Ant), accumulating phrases (I Know An Old Lady Who Swallowed a Fly), a recurring refrain (Where Does the Butterfly Go When It Rains), or a familiar sequence (Chicken Soup with Rice) are not only fun to read, but they can provide motivation for writing. In this lesson, pattern books are used to stimulate language play and personal writing. The teacher may wish to follow this procedure with the entire class before having students create pattern books independently.

PROCEDURES

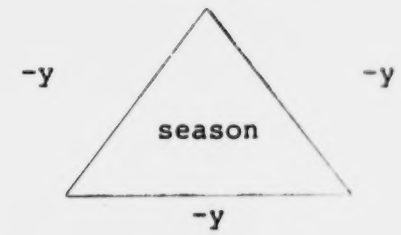
1. Read, or have students read, a book with a predictable language pattern such as Domanska's Spring Is (New York: Greenwillow Books, 1976):

   Spring is showery, flowery, bowery.
   Summer is hoppy, poppy, floppy.
   Autumn is wheezy, sneezy, freezy.
   Winter is slippy, drippy, nippy.

2. Elicit participation in rereading the same book, with students using different voices and intonations, or have students prepare a choral reading.

3. Discuss the author's word choices and their appropriateness to the content.

4. Ask students to represent graphically the structure of the work, to anchor the pattern in memory. One possibility for Spring Is could be:



5. Lead students to discover alternate topics, words, and phrases within the same pattern. For example, instead of being about the seasons, the new work could be about other cycles of nature (days of the week, the water cycle, phases of the moon, or the life cycle of a frog or butterfly). Or it wouldn't have to be about a cycle at all, but any topic of personal interest (feelings, horses, musical instruments) or a topic under study, (geometric shapes, basic food groups, crustaceans). Similarly, the topic need not be described in triplets of rhyming adjectives. It could be described in terms of three words that begin with the same sound or have the same number of syllables; three phrases, similes or metaphors; or three words of the same part of speech.

6. Direct students to draft their own pattern books, using an idea generated in Step 5, or a new idea. Here is one possibility:

Times of The Day

Morning is waking up
washing up
dressing up.

Noon is eating in
resting in
playing in.

Night is dining out
t.v. out
sacking out.

7. Have students share their drafts with a peer or writing group. Listeners may respond to such questions as:

- What words, phrases, or ideas did I especially like?
- What images or illustrations does the story bring to mind?
- How would I describe this book if I were writing a blurb for the cover?

8. Ask students to consider revising their pattern books in light of their listeners' responses.

9. Encourage readership by sharing the pattern books with another class, displaying them in a special location, or holding a book-and-author event.

EVALUATION

Students have:

- Participated with enjoyment in the reading of the initial book
- Recognized the structural pattern of the book and its relationship to the content
- Generated alternative topics, words, and phrases within the same pattern
- Produced an original pattern book that treats a new topic within the established pattern

PATTERN WRITING
(Grades 7-12)

PURPOSE

I. Reading for aesthetic and personal response

RELATED OBJECTIVES

3. The student will respond creatively to written selections.

4. The student will examine ways the author uses language and text characteristics to evoke a response in the reader.

RATIONALE

One way to help students become aware of text structure and to move them from simple structures such as repetition to more complex ones such as problem-climax-resolution is through folk tales. Reading folk tales provides opportunities for recognizing stereotypes and examining the values and beliefs of a culture. Traditional and original folk tales are also a natural resource for storytelling and creative dramatics.

PROCEDURES

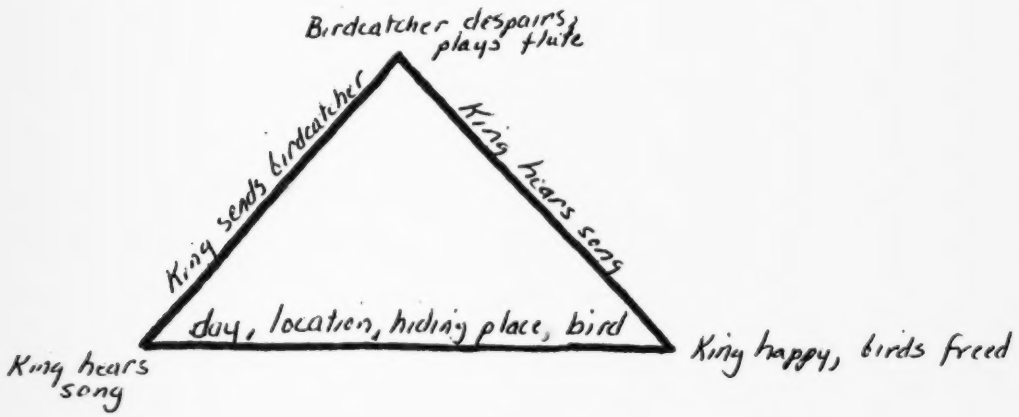
1. Share a folk tale with an obvious pattern such as Max Bolliger's The Most Beautiful Song (Boston: Little, Brown and Company, 1977). In this story a king dreams of hearing the most beautiful song in the world. He sends his birdcatcher out to find the songbird, giving him seven days to return with it. Each day, the birdcatcher goes out, plays the song of a different bird on his flute, catches the bird, and brings his catch to the king. Alas, each day it's the wrong bird. Finally, in despair, the birdcatcher sits beneath the king's window and plays his flute. The king hears the music, identifies it as the most beautiful song, celebrates the event, and frees both the birdcatcher and the caged birds.

2. Encourage students to retell the story or to prepare a Reader's Theatre presentation of the tale.

3. Discuss the story patterns. In The Most Beautiful Song, the repetitive elements are the phrase "the most beautiful song," the action sequence (the first day, the second day, etc.), the action locations ("into the fields," "to the stream," etc.) the hiding places

("behind a hedge," "behind a fountain") and the names of the birds.

4. Suggest that students represent graphically the structure of the work. One possibility for The Most Beautiful Song is as follows:



5. Lead students to generate alternate characters, repetitive elements, and a goal or object of the action. For this story, students could suggest other authoritative figures (wizard, lion, football coach), other weak characters (stable boy, mouse, water boy), other action sequences (months of the year, phases of the moon, or a repetitive phrase like "Each morning when the tide came in"), other locations for the action, and other objects of the quest (beautiful jewel, eternal youth).

6. Discuss possibilities for the story climax and resolution. In folk tales of this pattern, the sought-for goal is usually found "in one's backyard" and the story ends "happily ever after."

7. Direct students to draft their own pattern books, using an idea generated in Steps 5 and 6, or a new idea. One possibility might be a story about a lion in a zoo who longs for a true friend. Each day the zookeeper introduces the lion to someone new, but for one reason or another each makes a disappointing friend. Finally, the lion becomes ill, the zookeeper nurses him back to health, and the lion realizes his true friend had been there all along.

8. Have the students share their drafts with a peer or writing group. Listeners may respond by:

   - retelling the story
   - identifying vivid words or images
   - offering suggestions for how the writer can strengthen the story

9. Share the pattern books with a younger class, publish and display them in a special place in the library, or prepare a class anthology.

EVALUATION

Students have:

- Participated in the reading of the initial book
- Identified the structural patterns in the book and their relationship to the content
- Generated alternative characters and story elements
- Created an original pattern book that treats a new story line within the established pattern

COMPARISON GUIDE FOR PREDICTIONS
(Grades K-8)

PURPOSE

II. Reading for acquisition, interpretation, and application of information.

RELATED OBJECTIVES

1. The student will engage in individual or collaborative planning activities.

2. The student will identify, collect, or select information.

6. The student will monitor the processes for acquiring, understanding, and remembering information.

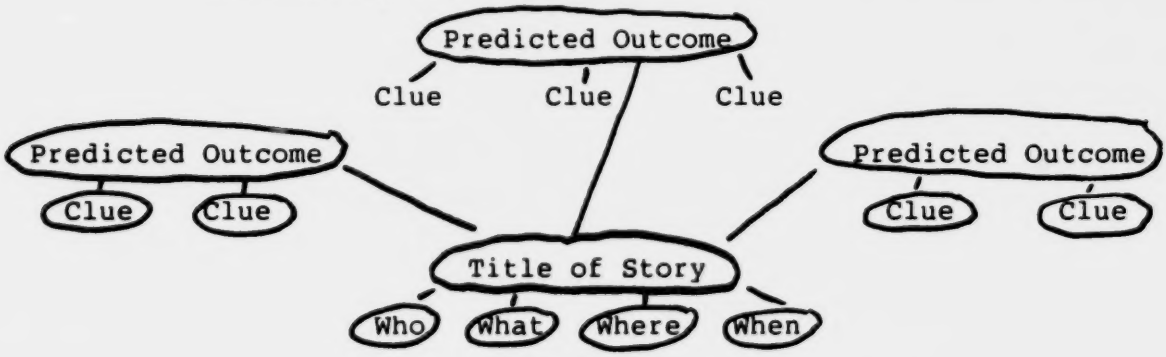
RATIONALE

This strategy helps the reader determine story structure, organize information, and predict possible outcomes. Students learn to gather information which builds toward story outcomes. They are encouraged to make educated guesses, using story information to support predictions. They learn to think creatively in their application of information, and to monitor their own conclusions by seeking significant details. When used with a number of stories, the strategy will help students begin to note patterns in story structure and plot development.

PROCEDURES

1. Guide students through the story to a point where outcomes may be predicted based on information provided.

2. Elicit predicted outcomes, recording them in web form and listing clues; e.g.,



3. Direct students to finish reading the story, keeping their predictions in mind.

4. Discuss the story outcomes, asking such questions as:

    - o At what point did you first realize your prediction was wrong?
    - o Is there a point where the story could have ended and your prediction would have been right?
    - o What clues to the ending does the author provide?
    - o Is the author's ending better than yours? Why or why not?

5. Add the actual outcome to the prediction web with a color marker. Color code clues already on the web to match and add any new clues.

EVALUATION

Students will:

- o make predictions based on information in the text
- o apply corrective strategies when predictions are incorrect
- o identify clues that support their predictions
- o recognize the devices authors use to shape their stories

COMPARISON GUIDE FOR RECOGNIZING CHARACTER TRAITS (GRADES 7-12)

PURPOSE

III. Reading for critical analysis and evaluation

RELATED OBJECTIVES

2. The reader will determine the value of information and ideas.

3. The reader will evaluate the quality of a selection.

4. The reader will apply criteria for evaluating informational, persuasive, and literary material.

RATIONALE

The Comparison Guide for Recognizing Character Traits encourages the reader to observe how traits of main characters contribute to the plot and theme of a story, and to develop awareness of the author's techniques in portraying those traits. The student will notice emerging patterns of conflict and resolution of conflict as characterization is developed within the story theme. Appreciation of the author's style in portraying the complex nature of characters will involve the student in continued reading. The strategy becomes a comparison guide when it is used over time with subsequent works of literature to illustrate the variety of ways characters may be portrayed by their creators.

PROCEDURES

1. Before assigning the text, divide students into groups of four or five and direct them to discuss the following questions with specific reference to any of the literature they have read:

   - In what instances has an author's choice of geographical setting influenced the main character?

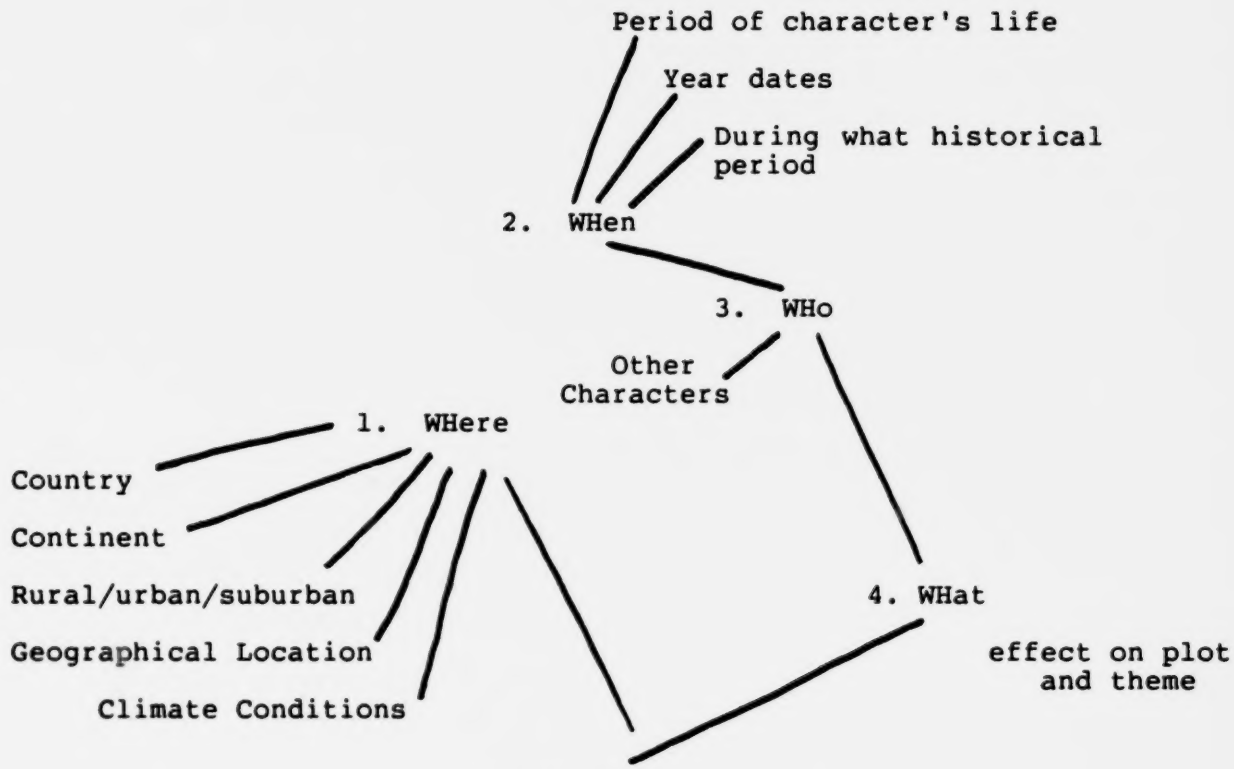
- o In what instances has the temporal setting of a story affected the decisions made by the main character?

- o In what instances, and how, has a main character been influenced by other characters?

- o Identify a work of literature in which you think the author's portrayal of the main character was significantly related to the theme of the work. List the character traits that were particularly significant.

2 Introduce the Character Web to students as a way of helping them to evaluate a) the significance of characterization to plot and theme and b) the effectiveness of the author's portrayal of that characterization.

CHARACTER WEB



3. Discuss the web with the whole class, noting the dimensions of each WH factor and eliciting relevant information from the small-group discussions

4. Direct students to use the following focus questions as a guide to their reading, recording their responses in their journals or on a chart.

   - What evidence do you find in the book that the geographical setting (WHere) has affected the main character?
   - In what ways has the time setting (WHen) of the story determined the choices made by the main character?
   - What other characters have contributed to the life and decisions of the main character (WHo)? Cite instances to show whether it was a positive or negative influence in each case.
   - How does the author's portrayal of the main character contribute to the development of the plot or theme (WHat)?

5. At appropriate points during the reading of the text, provide opportunities for small- and whole-group discussion of student responses. These discussions should highlight a) the significance of the characterization on plot and theme, and b) the effectiveness of the author's portrayal of that characterization.

EVALUATION

Students have:

- identified appropriate effects of the WH factors on the main character
- expressed appropriate relationships between the characterization and plot, and between characterization and theme of the work
- evaluated the effectiveness of the author's portrayal of the main character in the work

COMPARISON GUIDE FOR RECOGNIZING MOOD IN LITERATURE
(Grades 2-6)

PURPOSE

I. Reading for aesthetic and personal response

RELATED OBJECTIVES

3. The student will respond creatively to written selections.

4. The student will examine ways the author uses language and text characteristics to evoke a response in the reader.

RATIONALE

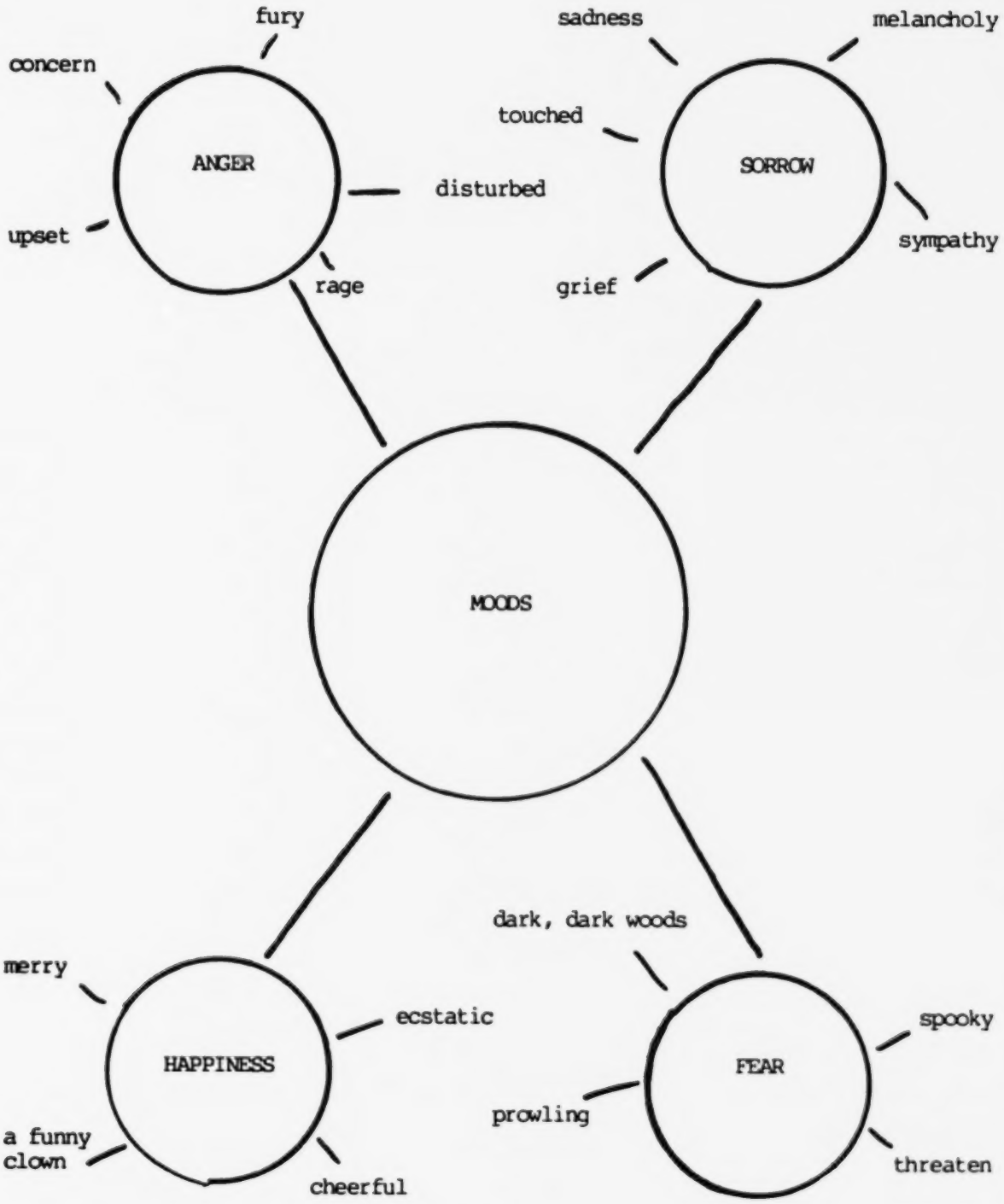
This strategy begins with helping students to explore their own experiences with different emotions and to develop precision in expressing those emotions. Their personal lexicon becomes the basis for responding to the sensory, emotional, and descriptive power of words they encounter in text. As students discover that writers are selective in their choice of words to create mood, they will begin to use language that is varied, fluent, and precise in their own writing.

PROCEDURES

1. Using an incident that has arisen during the school day, begin the framework of a mood web by brainstorming words or phrases that express the students' feelings. List responses on the chalkboard or mural paper.

2. Lead students to group similar feelings together and assign suitable category labels (e.g., anger, sorrow, happiness).

3. Noting that emotions vary in intensity, elicit colors that may be used to signify depth of emotion. Prepare initial web using color coding; e.g., anger-shades of red, sorrow-shades of blue, happiness-shades of yellow. One such web might look like this:


fury
concern
ANGER
disturbed
upset
rage
sadness
melancholy
touched
SORROW
sympathy
grief
MOODS
dark, dark woods
merry
HAPPINESS
ecstatic
a funny clown
cheerful
FEAR
spooky
prowling
threaten

4. On subsequent occasions, conduct class sessions in which students will add to web, referring to particular classroom experiences and developing new categories.

5. Direct students to add to the web as new mood words and phrases are encountered in their literature. Sticker tabs may be fastened to the web to indicate the author and source.

6. Encourage students to refer to the mood web to help them express emotions in their own writing, learning not to plagiarize but to use and combine these words in original ways.

EVALUATION

Students will:

- appreciate the value of precise language in conveying feelings
- extend their language facility in writing and speaking
- notice and call attention to language in their reading
- recognize that the writing of others may provide models for their own writing

A THINK-ALOUD MODEL FOR LITERATURE*
(GRADES 2-8)

PURPOSE

II. Reading for acquisition, interpretation, and application of information

RELATED OBJECTIVES

6. The reader will monitor the processes for acquiring, understanding, and remembering information or ideas.

RATIONALE

The think-aloud strategy is a way of demonstrating to students a process skillful readers may use automatically when reading to themselves. Used independently, the strategy helps students understand that print makes sense, clarifies what is being read, makes connections with prior knowledge, and reinforces recall by providing auditory, as well as visual, reinforcement. The teacher models the strategy by reading a passage aloud, verbalizing questions and adding comments of agreement or disagreement with the narrator at appropriate points. By encouraging students to use this procedure, the teacher is not only alerted to the reader's difficulties, but, more importantly, the student learns to monitor his or her own comprehension.

PROCEDURE

1. Select a short passage to read aloud to the entire class. Explain to students that you will model a process that good readers probably use automatically when reading to themselves.

2. Read the title of the selection and make a prediction of what the story may be about.

3. Read the first few lines aloud and stop, predicting what will probably happen next.

4. Continue reading, stopping when you have read enough to confirm your predictions and, saying, "I was right. The story says..."

5. Continue reading, stopping at appropriate points to do any of the following:

   - o Develop an image (e.g., "The picture I have in my mind here is...")
   - o Recall related knowledge (e.g., "This part I am reading is like the time that...")
   - o Relate text to prior predictions (e.g., "I thought the story would tell me..., but it really says...")_
   - o Verbalize a confusing point (e.g., "This doesn't make sense. I wonder if I read it right.")
   - o Demonstrate corrective strategies (e.g., "This is a new word to me. I'd better read the whole sentence to figure it out.")

6. After modeling the strategy, give students a chance to try it with a peer, group, or whole class. Encourage students to use the strategy independently until monitoring becomes automatic.

EVALUATION

The student has:

- o gained proficiency in relating to passage content
- o learned that monitoring aids comprehension
- o acquired a process for monitoring, understanding and retaining information
- o gained fluency in reading

* Adapted from Davey, Beth. "Think Aloud...," Journal of Reading, October 1983.

A THINK-ALOUD MODEL FOR EXPOSITORY TEXT*
(GRADES 9-12)

PURPOSE

II. Reading for acquisition, interpretation, and application of information

RELATED OBJECTIVES

6. The reader will monitor the processes for acquiring, understanding, and remembering information or ideas.

RATIONALE

The think-aloud strategy is useful in helping competent readers as they encounter text at high levels of difficulty. The monitoring process helps clarify what has been read and relates content to students' prior knowledge. Verbalizing complexities as they occur provides a check on the reader's comprehension, establishes the need to ponder over the information or re-read troublesome lines in the passage for affirmation, and also serves to reinforce recall. Students who acquire independence with this strategy learn to use it automatically to monitor their own comprehension.

PROCEDURES

1. Select a short passage of a highly technical nature with difficult readability to read aloud to the whole class. Explain that you are demonstrating a process which enables good readers to deal with difficult expository text.

2. Read the title of the selection and make a prediction about its content.

3. Read a few lines aloud and stop; generalize on your expectations for passage organization and development.

4. Continue reading, stopping when you have read enough to confirm that your predictions are being fulfilled (e.g., "The author has presented some causes of a problem and the effects on the community.")

5. Continue reading, stopping at appropriate points to do any of the following:

- Develop an image (e.g., "I picture a group of people studying a structure and comparing it to a schema.")

- Recall related knowledge (e.g., "I remember that engineers were called in to do this when...")

- Relate text to prior knowledge (e.g., "I thought one of these engineers would come up with my idea to...")

- Verbalize a confusing point (e.g., "It doesn't make sense that... I'll read this part again to see if I read it right.")

- Demonstrate corrective strategies (e.g., "If I pause after that phrase, the sentence meaning is clearer. It should be read like this...")

6. After modeling the process, encourage students to use the strategy until monitoring becomes automatic. A tape recorder can be used effectively to illustrate the value of the strategy for the student.

EVALUATION

The student has:

- gained proficiency in coping with difficult text

- recognized how monitoring aids comprehension

- acquired a process for monitoring to strengthen comprehension and acquire information

*Adapted from Davey, Beth. "Think Aloud...", Journal of Reading, October 1983.

CONTENT AREA PROBE
(GRADES 4-12*)

PURPOSE

II. Reading for acquisition, interpretation, and application of information.

RELATED OBJECTIVES

5. The reader will examine ways in which the author uses language and text characteristics to aid comprehension.

6. The reader will monitor the processes for acquiring, understanding, and remembering information or ideas.

RATIONALE

The content area probe uses the close format to teach new information while at the same time demonstrating some of the strategies readers automatically use to comprehend text. This structured procedure encourages students to make connections between prior knowledge and passage content; to recognize key words, logical connectives, and referential words and their role in comprehension; and to justify their responses with reference to the text. Thus, it is an appropriate strategy for familiarizing students with the tasks required in the Degrees of Reading Power tests. This strategy works best with heterogeneous groups of eight or more.

PROCEDURES

1. Select a content-rich passage of 100-300 words about a significant topic under study (e.g., photosynthesis, immigration, nationalism).

2. Delete five predictable words from the passage: one word that repeats a previous word in the text, one word that is a synonym for a previous word, one word that represents the topic of the passage, one word that represents a category label (e.g., evergreen would be a category label in a passage about sequoia trees), and one word that requires an inference.

3. Assess prior knowledge and establish expectations by asking students what they already know about the topic.

4. Distribute passage to students with directions to skim the entire passage. Direct discussion of each deletion as follows:

Question	Purpose
a) What word best fits in the blank?	a) Eliciting multiple responses encourages students to use their prior knowledge and information in the surrounding text to narrow the options.
b) Which word or group of words from the text helped you select your answer?	b) This question calls attention to linguistic and experiential cues and their role in comprehension.
c) What is the relationship between the deleted word and the textual cues?	c) Asking students to connect textual information with their initial response helps them to recognize such cohesive devices as synonymy (outer covering-bark), whole/part relationships (clothing-shirt), and logical conjunction (if...then).
d) Why didn't you choose (another word)?	d) This question directs students to reconsider, perhaps to select a better word, and provides another opportunity to justify their response based on the text.

5. Continue with questions a) through d), adding the following questions where appropriate:

e) In line , what is the meaning of (logical connective) or (pronoun)?	e) By considering such words as <u>although</u> and <u>however</u>, or <u>this</u> and <u>such</u>, students learn to appreciate the role of these words in shaping meaning.

f)	In line , what is the meaning of (multiple-meaning word)?	f) Addressing words with more than one meaning encourages students to look closely at the context to interpret the text.
g)	What does the writer say about (the topic)?	g) To avoid overemphasis on the structure of text, questioning should address the content of the passage at appropriate points.

6. After all deleted words have been discussed, ask students to use the 5 deletions in a brief written summary of the passage.

EVALUATION

Students have:

- o selected appropriate words for the deleted items
- o justified their responses with specific references to the text
- o accurately summarized the passage

* This strategy may be adapted for younger students by selecting the most predictable words for deletion and reducing the number of probing questions. Note that many of the probing questions are also appropriate for discussion of unmutilated text.

READER RESPONSE MODEL
(GRADES 9-12)

PURPOSE

I. Reading for aesthetic and personal response

RELATED OBJECTIVES

1. The student will experience vicariously the situations and events in a selection.

2. The student will apply a variety of critical approaches to understand and appreciate the personal, social, cultural, and historical significance of a selection.

RATIONALE

One major goal of a literature curriculum is to develop independent critical readers. By building on the initial knowledge readers have of how to understand stories, teachers can formalize and make conscious for students a process of literary analysis. The process described below is based on two assumptions:

1. Writing is a tool for thinking about literature. It makes concrete the reader's thinking about the text and his/her way(s) of understanding it.

2. Sharing in groups allows students to test and amplify early understanding(s) of the text.

The following procedures are intended to foster engagement with the text, response to the text, analysis of the text, and assimilation of the text.

PROCEDURES

1. Assign students a writing task that will focus attention on a particular aspect of the text, such as setting, theme, or characterization (See p. for examples of pre-writing activities that foster engagement).

2. Invite students to read to an appropriate point in the text and record personal responses (feelings, ideas, experiences, and questions spurred by the reading).

3. Direct students to consider their initial written response and generate a list of significant questions that are likely to lead to interpretation of the text as a whole.

4. Ask students to share their questions in discussion groups.

5. Provide a teacher-directed activity or problem solving task that demonstrates a critical model appropriate to the text (See Chew, DeFabio and Hansbury, 1986 for some possibilities of formalist, cultural-historical, psychological, and archetypal approaches).

6. Direct students to do a close rereading of the text and identify textual evidence that may support the application of the chosen critical model.

7. Have students apply the critical model in answering the questions identified in Step 3.

8. Ask students to share their solutions to the significant questions with the whole class, defending their solutions with evidence from the text and responding to questions from the group.

9. Ask students to demonstrate an understanding of the work through a resymbolizing activity such as those suggested on p. .

EVALUATION

Students have:

- revealed understanding of the work as a whole through interpretation
- drawn support from specific aspects of the work in the interpretation
- demonstrated the use of at least one identifiable critical method in the interpretation

EVALUATION OF SKILLS IN READING

In a curriculum in which reading is viewed as an active, strategic search for an author's intended message, evaluation will focus on how the reader derives that meaning and with what degree of success. Teachers should be aware that some students with handicapping conditions may use alternative or nontraditional methods to derive meaning from reading materials. Instructional techniques and materials may need to be modified to allow these students to participate in reading activities.

In a meaning-based curriculum, the evaluation process is guided by several important principles:

- Evaluation of reading skill should occur in the context of meaningful language experiences. That is, the reading material itself should be related to the interests of the student, and whenever possible, knowledge of small units of language should be assessed within larger segments of text.

- The procedures used for evaluation should be related to the purposes for reading. For example, evaluation of reading for information might assess a student's use or application of that knowledge, while evaluation of reading for enjoyment might include a count of books voluntarily selected from the reading corner.

- Evaluation should be ongoing, occurring continuously and simultaneously with daily reading experiences. Only by observing students as they read can teachers properly assess the processes students use to derive meaning and appreciation from text.

- The results of evaluation will have meaning only if they are used as a basis for subsequent planning. Even program evaluation should be done to improve or modify instruction, either for the current group of students or for subsequent groups.

For English language arts teachers, evaluation primarily answers two questions: "How well does the student read?" and "What are some informal means of evaluating growth or change?" The following suggestions can guide teachers to be effective observers of student readers.

How Well Does the Student Read?

The answer to the question of reading competence depends first on whether the student is a beginning or a developing reader.

For beginning readers, readiness for reading can be assessed through sensitive observation and begins with the student's responses to books. Does the student:

- o bring books from home or the library to share
- o select book activities when given a choice
- o hold and handle books appropriately
- o remain attentive during story reading
- o refer to book characters, plots, or language patterns in conversation?

Negative responses to these questions may indicate a need for more planned encounters with books in the classroom. If responses are in the affirmative, students are ready to build on this knowledge and discover the special language of books. Teachers may observe students to see if they:

- o see relationships between texts and pictures
- o expect text and pictures to make sense
- o know that print can be translated into speech
- o know that English is read from left to right and from top to bottom
- o know where the story begins and ends
- o recognize words and letters as concepts.

At this level, the key question is "What does the child know about books and about reading?" The answers cannot be acquired from scores on tests of visual perception, auditory discrimination, and sensorimotor abilities. Assessment of readiness for reading can best be done by observing children's encounters with written language.

To assess the competency of developing readers, teachers should consider:

1. the types of errors students make when they read aloud;
2. the strategic behaviors students use before, during, and after reading;
3. the results of students' efforts to comprehend the material.

1. Oral Reading Errors

One important outcome of effective observation is a qualitative view of errors. That is, errors are seen as a source of information about the language patterns and past experiences the reader brings to the text, rather than as signs of unsuccessful learning. Sensitive observers will look for error patterns and will not draw conclusions based on a single sample of reading. They will be alert to ways students respond to the differences between content-area and narrative material. They will also recognize that every

error does not suggest a need for immediate correction or a need for teaching a new skill. At the same time, information gleaned from error analysis should be used in planning for future instruction. When assessing oral reading, the teacher should ask:

- What are the reader's strategies for identifying unknown words (e.g., looks at teacher, sounds out letter by letter, sounds out syllable by syllable, skips words and reads on, substitutes a nonword, substitutes a synonym)?

- When identifying unknown words, does the reader consistently use one cue system at the expense of another? For example, some errors have a high degree of graphic similarity to the text but a low degree of sound similarity (away for any). Some errors will be grammatically similar to the text but semantically dissimilar ("Joe held the string of beds up to the light.").

- What are the reader's behaviors regarding rate, fluency, and phrasing (e.g., does he or she read word by word, make many hesitations, stop at inappropriate places, skip punctuation, lose place in the text)?

In answering these questions, the teacher should keep in mind that errors frequently indicate a search for strategy. Repetitions may suggest attempts on the part of the reader to make sense. On the other hand, the use of nonsense word substitutions may indicate a failure to appreciate that reading should make sense.

2. Strategic Behaviors

As students develop greater independence in reading, their strategies for coping with difficult text should improve. They should recognize the differences between narrative and content-area materials and should respond appropriately. The observant teacher will note students' ability to:

- predict content, key words, and organizational patterns of content-area text
- pose questions to be answered by the reading
- apply corrective strategies when comprehension fails
- determine meanings of unfamiliar words or concepts
- retell, summarize, or paraphrase the material
- relate the new information or ideas to information or ideas previously acquired.

In assessing students' behavior, the key question is "To what degree are the students in control of their own learning?" The section beginning on p. , "Strategies for Nurturing the Reading Process in the Classroom," suggests a number of activities for helping students achieve independence in reading.

3. Comprehension

In a comprehension-centered curriculum, students are taught to retell information, to respond to questions that go beyond mere recall of facts, to clarify or justify an initial response, and to develop written analyses and interpretations. In assessing students' ability to accomplish these tasks, the following questions may guide the teachers' observations:

- o When retelling stories, can students:
  - recall the characters and their distinguishing features?
  - recall significant events and their sequence?
  - state what the story was about (plot) in a few words?
  - tell why they think the author might have wanted to write the story (theme)?
  - effectively explain why they liked or didn't like the story?
- o When responding to specific questions, can students:
  - translate meanings and ideas in their own words?
  - interpret relationships and events?
  - apply the information or ideas to a new situation?
  - analyze particular statements or implications?
  - synthesize by providing a summary, main idea, or theme statement?
- o When responding to probing questions that require students to clarify or justify an initial answer, can they:
  - rephrase, define or elaborate upon particular information or ideas?
  - provide reasons, with reference to the text, for their thinking?
  - tie their responses to related issues?
  - consider alternative points of view?
- o When writing about their reading, are students able to:
  - relate their personal experience and background to the text?

- use the title, opening paragraph, provocative passage, or chapter headings to raise questions that are likely to lead to interpretation of the text?
- reflect on the ways in which the author uses language and text characteristics to evoke a response in the reader?
- produce their own substantiated interpretation of the text?

The question "How well does the student read?" can't be entirely answered by standardized tests or grade-level scores. These measures are helpful for determining the range of individual differences within a class or for providing statistical measures of achievement. They do not, however, provide a qualitative look at the students' ability to handle day-to-day encounters with a variety of texts. Nor do they give insight to the reasons behind students' responses. The questions posed in this section may serve as useful supplements to results from informal reading inventories, the Degrees of Reading Power tests, the Regents Comprehensive Examination in English, or standardized reading survey tests.

Monitoring Growth and Change

Any procedure used to determine how well a student reads may, of course, be used to assess progress. In addition, there are a number of vehicles for strengthening the evaluation process, including affective measures, conferences, and self-evaluation.

1. Affective Measures

Teachers would probably not insist that their students like everything they read, but certainly a love of reading is one of the hoped-for outcomes of every reading curriculum. Enjoyment, appreciation, refuge, solace, insight, and self-discovery are but a few of the dimensions that comprise what Rosenblatt (1949) calls "the literary experience" and what psychologists call "the affective domain." A Likert scale, when completed by the students at the beginning and end of the year, may be helpful for measuring students' changes in attitude toward reading. This is simply a list of declarative statements (e.g., "I would rather read than watch television."), each of which is followed by five to seven numbered responses, ranging from "strongly agree" to "strongly disagree." Alternatively, students may be asked to complete sentence starters such as "When I have read, I...." or "For me, studying...."

Of course, the best measure of growth in reading is a positive change in reading habits. To assess such changes, teachers should ask:

- Are my students reading a greater range and quality of literature?

- Are my students turning to books as a source of both information and pleasure?

- Are my students responding to their reading with greater depth of understanding?

- Are my students' insights from literature reflected in their play, talk, art, or writing?

2. Conferences

Teacher-student conferences can be very useful in observing growth or change. They should be as brief and as frequent as possible, serving to keep in touch with the student and not to administer discipline or discuss a grade. Besides helping teachers make an initial assessment of reading ability, conferences may be used to:

- review charts of books read, words learned, strategies attempted or mastered, new words used in writing or speaking

- listen to oral reading and note approaches to word identification, patterns of errors, fluency, and expression

- discuss reactions to a book or selection

- determine readiness for a given task

- explore interests and direction related to a subsequent interdisciplinary project

- probe responses to a test (such as the Degrees of Reading Power tests) for the reasons behind the responses

- observe and discuss study strategies

- provide opportunities for students to assess their own progress

- provide opportunities for students with handicapping conditions to discuss their own needs for modified classroom materials, environments, or teaching strategies.

3. Self-evaluation

No matter what the test results, growth is not really growth unless students are able to see the results of their own progress. Self-evaluation can occur through use of checklists, progress charts, contracts, questionnaires, or conferences. Whatever the medium, some questions students might ask themselves are:

- Am I seeing literature as a source of lifelong pleasure?
- What books have I read, and how many different categories do they represent?
- What corrective strategies have I learned to use when reading difficult text?
- What new strategies for comprehending or studying do I use?
- How have I shown improvement in the content areas as a result of my improvement in reading?
- What reading problems do I need to work on?

Whether progress is assessed through affective measures, conferences, or self-evaluation, it is important that observations be documented. Anecdotal records, student comments, samples of work, and observational notes all furnish a context for analyzing and interpreting formal evaluation data. In addition, they provide clues to the reading process in meaningful situations.

Finally, evaluation in a meaning-centered program must focus on the success with which students are learning to direct, control, and use their reading experiences. The criteria for evaluating that learning should stem from the curriculum objectives. The focus skills listed in the "Chart of Expectations for Student Readers K-12" on pages can be used as indicators of success. The "Characteristics of an Effective English Language Arts Curriculum K-12" on pages should also be helpful in assessment.

Suggestions for Program Evaluators

There are a number of ways administrators and curriculum evaluators determine the degree to which the characteristics are evidenced and the instructional objectives achieved. Some of these are:

1) Interview several students about their reading progress; use a variation of the questions found on page (e.g., "What new study strategies are you using?").

2) Observe classrooms to determine students' reading behaviors, attitudes, and responses.

3) Examine lesson plans for the amount and variety of reading experiences, consistency and continuity of lessons, and the extent to which purposes, objectives, and focus skills are being addressed.

4) Consult content teachers to determine if students are becoming more effective at reading and learning from text.

5) Consult special education teachers regarding the progress of students with handicapping conditions who have been appropriately placed in the regular language arts classes.

6) Review students' folders for indications of their interests, needs, and progress.

7) Interview librarians to determine any changes in the number and variety of books taken from the library.

8) Note patterns of response to reading-incentive programs (Parents as Reading Partners, MS Read-a-Thon, Book-It), especially numbers, grade levels, and ability levels of students involved.

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Butler, A. and Turbill, J. Towards a Reading-Writing Classroom. Portsmouth, NH: Heinemann Educational Books, Inc., 1984.

Translates the theory of language, learning, and literacy into practice for classroom teachers. Contains step-by-step directions for getting started in combining reading and writing process in elementary classrooms.

Calkins, Lucy McCormick. Lessons from a Child: On the Teaching and Learning of Writing. Exeter, New Hampshire: Heinemann Educational Books, 1983.

In this story of one child's growth as a writer, Calkins explains how teachers can work with children, helping them to teach themselves and each other.

_____. The Art of Teaching Writing. Portsmouth, New Hampshire: Heinemann Educational Books, 1986.

Investigates the question of "what is essential in teaching writing" through discussion of current theory and research and the experiences of classes from kindergarten through junior high.

Chall, Jeanne. Stages of Reading Development. McGraw-Hill Publishing Company, 1983.

An overview of the changes that occur as a developing reader

moves from the pre-reading stage through five stages of reading development.

Chew, Charles; DeFabio, Roseanne and Hansbury, Patricia (Eds.) Reader Response in the Classroom. New York State English Council, 1986.

A collection of articles by classroom teachers describing the use of Reader Response theory and multiple critical approaches in the literature classroom.

Corcoran, Bill and Evans, Emrys (Eds.) Readers, Texts, Teachers. Upper Montclair, NJ: Boynton/Cook Publishers, Inc. 1987.

This collection of writings by practicing high school and college teachers in Australia and England describes the classroom practice with detailed examples and with constant references to a theoretical framework. The reader response theory of Wolfgang Iser and Louise Rosenblatt underlies the argument of the book.

Cullinan, Bernice. Literature and the Child. Harcourt Brace Jovanovich, 1981.

Outlines a comprehensive activity-based literature program appropriate to children at the nursery, elementary, and junior high school levels. The approach is child centered and is based in Piagetian developmental principles, language learning research, and reader response theory.

_____ (Ed.) Children's Literature in the Reading Program. Newark, DEL: International Reading Association, 1987.

Practical ideas for using literature and poetry in the classroom. The book mentions many specific titles for children in grades K-8 and includes ideas for teaching higher-order reading skills.

Duffy, Gerald G., Roehler, Laura R., and Mason, Jana. Comprehension Instruction: Perspectives and Suggestions. New York: Longman Inc., 1983.

Synthesizes the research on instruction undertaken at the Institute for Research on Teaching and the research on comprehension completed at the Center for the Study of Reading and suggests implications for the classroom.

Duke, Charles R. and Jacobsen, Sally A. Reading and Writing Poetry: Successful Approaches for the Student and Teacher. Phoenix, AZ: The Oryx Press, 1983.

A collection of thirty-six articles for poets and teachers aimed at encouraging student response to the language of poetry as readers and as writers.

Fulwiler, Toby and Young, Art (Eds.) Language Connections: Writing and Reading Across the Curriculum. Urbana, Illinois: National Council of Teachers of English, 1982.

Twelve essays and an annotated bibliography provide a mixture of theoretical ideas and classroom activities for using reading and writing for learning in all subject areas.

Glatthorn, Allan A. A Guide for Developing an English Curriculum for the Eighties. Urbana, Illinois: National Council of Teachers of English, 1980.

Glatthorn distinguishes between those aspects of curriculum that lend themselves to careful structuring and those best facilitated by "a sensitive teacher responding to the emergent needs of the learner."

Goodman, Ken. What's Whole in Whole Language. Portsmouth, NH: Heinemann Educational Books, 1986.

The book's major purpose is to describe the essence of the whole language movement - its basis, its features, and its future. It is a helpful guide for teachers trying to apply whole language theory in their classrooms.

Goodman, Yetta M. and Burke, Carolyn. Reading Strategies: Focus on Comprehension. New York: Holt, Rinehart & Winston, 1980.

Building on the authors' miscue research, this book offers practical, comprehension-centered activities from a whole language perspective.

Graves, Donald. Writing: Teachers and Children at Work. Portsmouth, New Hampshire: Heinemann Educational Books, 1983.

Particularly useful for elementary teachers concerned with helping youngsters learn to revise, this article is part of a series that reports on Grave's investigation of the work of youngsters in a group of New Hampshire elementary schools that have implemented a process approach to composition.

Grossman, Florence. Getting From Here to There: Writing and Reading Poetry. Montclair, New Jersey: Boynton/Cook Publishers, Inc., 1982.

This books gets at reading poetry through writing poetry.

It presents exercises that lead students to develop poems from their own experience as well as including poems by other writers that touch on the same experiences.

Guerin, Wilfred L., et al. A Handbook of Critical Approaches to Literature.

A useful guide for teachers of high school literature, this handbook provides a basic introduction to the major critical-interpretive perspectives that a reader beginning a serious study may bring to bear on literature.

Hall, Nigel. The Emergence of Literacy. Portsmouth, NH: Heinemann, 1987.

In this book, Hall draws on the work of international researchers in early literacy to demonstrate what we now know about the ways in which young children make sense of their experience of print. He suggests ways in which classroom teachers can nurture what children already know.

Hansen, Jane. When Writers Read. Portsmouth, NH: Heinemann, 1987.

Recent approaches in teaching writing are applied to the teaching of reading.

Hansen, J., Newkirk, T., and Graves, D. (Eds.) Breaking Ground: Teachers Relate Reading and Writing in the Elementary School. Portsmouth, NH: Heinemann Educational Books, Inc., 1985.

Process approaches to writing can be useful in the teaching of reading. As writing and thinking improve as children become involved in explaining their own writing processes from topic selection to finished draft, reading instruction should bear similar fruit.

Harris, Theodore and Cooper, Eric (Eds.) Reading, Thinking, and Concept Development. New York: College Entrance Examination Board, 1985.

Strategies for developing reading comprehension are described along with specific lessons. The contributors to this volume recognize that comprehension involves a reorganization of strategies that is somewhat different for each text and for each reader.

Harste, Gerald; Woodward, Virginia, and Burke, Carolyn (Eds.) Language Stories and Literacy Lessons. Portsmouth, NH: Heinemann, 1984.

Presents evidence from children's early encounters with language from which lessons about the nature of literacy may be drawn.

Hennings, D. Communication in Action: Teaching the Language Arts. Houghton Mifflin, 1982.

Provides teachers and prospective teachers with a design for a dynamic program that integrates the traditional language arts into the total curriculum. This text contains detailed anecdotal descriptions of teaching and sketches of activities and lessons.

Henry, George. Teaching Reading as Concept Development: Emphasis on Affective Thinking. International Reading Association, 1974.

Henry offers the idea of reading as concept development as a means of closing the gap between the teaching of reading and the teaching of literature. At all levels the act of reading involves two modes of thought; synthesis and analysis.

Holdaway, Donald. The Foundations of Literacy. Ashton Scholastic. Distributed by Heinemann Books, 1979.

Calling this book "a child-watcher's guide to literacy," Holdaway attempts to apply developmental principles to the problem of helping children to competence in reading and writing.

Huck, Charlotte. Children's Literature in the Elementary School. Holt, Rinehart and Winston, 1982.

The purpose of this text is to help teachers build a frame of reference about children's literature; developing criteria for evaluation, discovering favorite books of children at various developmental levels, knowing the quality of writing of various authors, building a personal list of favorite books to share with children, and being able to recommend the right book for the right child.

Iser, W. The Act of Reading: A Theory of Aesthetic Response. Baltimore: The Johns Hopkins University Press, 1978.

A major work in the field of reader response criticism, this book describes the role of the reader in recreating meaning from the text.

Jensen, Julie M. (Ed.) Composing and Comprehending. Urbana, Illinois: National Council of Teachers of English, 1984.

The articles in this collection argue for a view of reading and writing as active and constructive mental processes through which we communicate by composing meaning.

Johnson, Dale D., and Pearson, P. David. Teaching Reading Vocabulary. New York: Holt, Rinehart and Winston, second edition, 1984.

Designed for students in reading education and teachers of reading, the book emphasizes the importance of vocabulary to comprehension.

Koch, Kenneth. Wishes, Lies, and Dreams: Teaching Children to Write Poetry. New York: Random House, Inc., 1970.

Koch's book describing his work with New York City intermediate youngsters is a source for teachers who want to use creative writing with elementary and early secondary students.

Lundsteen, Sara W. Children Learn to Communicate: Language Arts Through Creative Problem Solving. Englewood Cliffs, NJ: Prentice-Hall, 1976.

The text for elementary teachers is helpful in integrating various aspects of language arts. Discussions of the teaching of spelling, handwriting, and grammar are included.

Mayher, John S.; Lester, Nancy; and Pradl, Gordon. Learning to Write--Writing to Learn. Upper Montclair, NJ: Boynton/Cook, 1983.

Drawing on the authors' experiences with in-service programs, this book presents descriptions of current classroom practices in writing across the curriculum programs, as well as commentary from teachers and researchers.

Macrorie, Ken. Writing To Be Read. 3rd edition. Upper Montclair, NJ: Boynton/Cook Publishers, 1984.

This third edition reaffirms Macrorie's continuing commitment to young writers. A new introductory section stresses the powerful effect of reading one's writing aloud.

Moffett, James. Teaching the Universe of Discourse. Boston: Houghton Mifflin Company, 1983.

In this extremely important theoretical study, Moffett argues for a developmental model of writing growth that moves from recording through reporting, then generalizing, and finally theorizing, and involves a consideration of the

relationship of the writer and his/her audience.

Moffett, James and Wagner, Betty Jane. Student-Centered Language Arts and Reading, K-13. Boston: Houghton-Mifflin, 1976.

This practical guide for classroom teachers is based on the integration of the language arts at every level of instruction.

Moss, Joy. Focus Units in Literature. Urbana, IL: National Council of Teachers of English, 1984.

Presents an instructional model for bringing literature into elementary classrooms. In the focus unit, literature is a means for developing language and thinking skills and providing diverse reading and writing experiences.

Newkirk, Thomas (Ed.) Only Connect: Uniting Reading and Writing. Upper Montclair, NJ: Boynton/Cook Publishers, Inc., 1986.

A scholarly examination of the traditional division between writing and reading instruction at the college level and a collection of articles by practicing teachers that argue for uniting these two activities.

Newman, Judith. Whole Language Theory in Use. Portsmouth, NH: Heinemann Educational Books, 1985.

Starting from the recognition that in curriculum the "what" is inseparable from the "how," this book presents articles by classroom teachers who are creating a context in which reading and writing are used to find out about the world.

Norton, Donna. Through the Eyes of a Child.

Designed for undergraduate and graduate courses in children's literature, the text presents a theoretical framework for teaching children's literature as well as a discussion of each genre and its use in the classroom.

Pearson, P. David (Ed.) The Handbook of Reading Research. New York, NY: Longman, 1984.

Forty-one eminent scholars provide a comprehensive look at reading research related to methodological issues, basic processes, and instructional practices.

Pearson, P. David and Johnson, Dale D. Teaching Reading Comprehension. New York: Holt, Rinehart and Winston, 1978.

An integration of theory and practice in the teaching of

reading comprehension. This volume contains an application of current research in psycholinguistics and cognitive psychology to reading instruction as well as a discussion of the materials and practices of successful teachers.

Rockas, Leo. Ways In: Analyzing and Responding to Literature. Upper Montclair, NJ: Boynton/Cook, 1984.

An introduction to analyzing and responding to literature for early college and advanced high school classes, this book is divided into two main parts, the first on theory, the second on "practical criticism."

Rosenblatt, Louise M. Literature as Exploration. 3rd edition. New York: Modern Language Association, 1987.

A good general introduction to an argument for response-centered instruction in literature classes. Rosenblatt offers teaching approaches and goals.

_____. The Reader, The Text, The Poem: The Transactional Theory of the Literary Work. Carbondale, Illinois: Southern Illinois University Press, 1978.

A more theoretical discussion of the ideas presented in Literature as Exploration, including specific interpretations of works and examples of how response theory differs from other critical methods.

Singer, Harry and Donlan, Dan. Reading and Learning from Text. Little, Brown and Co., 1980.

Aimed at providing strategies that will enable all students, regardless of background knowledge or skills, to learn from academic texts, this volume is especially useful for high school or junior high teachers.

Smith, Frank. Understanding Reading. New York: Holt, Rinehart and Winston, 1978.

A highly readable description of the reading process, this book supports the prescription of learning to read by reading and the belief that meaning comes from the reader and not from the text.

Stauffer, Russell G., The Language Experience Approach to Reading Instruction. New York: Harper and Row, 1970.

Provides suggestions for stimulating dictated stories, building word banks, integrating the language arts, and using the language experience approach in varied situations.

Trelease, James. The Read-Aloud Handbook. Penguin Books, 1982.

A guide for parents and teachers who want to improve children's attitudes towards books and learning. Contains techniques for reading aloud and a list of hundreds of read-aloud favorites.

APPENDIX A

Basal Readers:
Help or Hindrance?

Basal readers have been recently criticized for subscribing to behavioral principles of learning, assuming incompetent teachers, and representing "an industrial management view of schooling" (Report Card on Basal Readers, NCTE Commission on Reading, 1988). Yet, basal readers have also been described as "...the most pervasive, enduring, and influential force in American reading instruction"(Chall, 1987). This paradox may lead teachers to ask, "What are the strengths and weaknesses of these systems and what should be their place in the language arts curriculum?"

Basal programs have several features that make them attractive to teachers and administrators; namely,

- They provide a convenient package of reading selections considered appropriate for students at various reading levels.
- Scope and sequence charts list skills assumed to be correlated with reading achievement.
- Specific directions guide teachers in activities designed to meet the stated objectives.
- End-of-book and end-of-unit tests assess student progress toward mastery of objectives.
- Management systems offer a convenient means of recording student progress.

Ironically, each of these advantages can also be seen as a disadvantage:

- A single package of selections, however neat and convenient, is unlikely to provide sufficient scope, variety, and balance among genre, forms, and authors; contemporary and classic works; and ethnic, cultural, and gender representation.
- Adaptation of literary selections to fit graded reading levels may result in unnatural language; elimination of regional, social, and cultural references; and distortion of the author's voice.
- Scope and sequence charts reflect a narrow view of reading and suggest that literature is a vehicle

for the teaching of skills and not a source of pleasure in itself.

- Scripts delineating what teachers are to do and say perpetuate a view of the teacher as manager of the system, rather than as an observer of students and their learning.

- The use of a script may suggest teachers are incapable of devising their own lessons, minimize the role of the student, assume standard responses, and equate teacher questioning with teaching.

- Activities designed to meet skill objectives tend to separate decoding, vocabulary, and comprehension from each other and from "real" reading.

- Activities that focus on attainment of skills detract from the satisfaction and importance of reading significant, full-length literature.

- Mastery tests may bolster the assumption that what is tested is the most important aspect of reading instruction.

It can be seen from this list of disadvantages that problems with basal readers most often result not from their use, but from their **misuse** or **overuse.** The scope and sequence chart may be a useful reference, and the record-keeping system may offer an efficient management tool. The contents may suggest themes or authors or a structure for the literature program. The enrichment activities may suggest interdisciplinary projects. Used judiciously, the workbook activities may reinforce a needed skill or strategy. Use of a carefully-selected basal series may save time and effort that could be spent strengthening other aspects of the reading and literature program. **But, the basal series should not be thought of as the total reading program.** For students to encounter literature in all its forms, to have enough experience with literature to become fluent readers, to cultivate favorite authors, and to learn to think of themselves as readers, the literature program must go beyond what is provided in any basal series. The following list suggests some ways of balancing the use of trade books with use of a basal program:

- Have students compare the trade book version of a story with the basal version and discuss possible reasons for any differences.

- Substitute the trade book version for any story or poem.

- After reading a basal selection on a topic of special interest to the students, substitute trade books on the same topic for some of the selections in the basal.

- Read to the students from a trade book written by a favorite author.

- After reading a basal selection by an author of special interest to the students, substitute trade books by the same author for some of the selections in the basal.

- Organize thematic units that incorporate trade books, selections from magazines and newspapers, and student-selected independent reading.

- Compare a trade book and basal treatment of a literary element such as theme, characterization, figurative language, or narrative point of view.

- Initiate reading incentive programs (e.g., Parents As Reading Partners, MS Read-a-thon) that encourage independent reading.

In addition to incorporating or substituting trade books, the literature program can also be strengthened through judicious selection and modification of activities from the teachers' manuals. Teachers may, for example,

- teach a comprehension strategy such as semantic webbing instead of asking the comprehension questions

- read the selection aloud to the students, then enlist their aid in constructing a story map

- substitute the prereading vocabulary lesson with an activity designed to provide essential background knowledge

- limit any prereading vocabulary lesson to those words that are essential to the story content, those special to the language of the story, and those of general utility

- substitute for the prereading discussion a writing activity designed to elicit related knowledge or experience

- read and discuss the story and do only a related enrichment activity.

When selecting or creating activities for the reading lesson, the teacher should be sure that the activity:

- o focuses on the essential meanings in the selection
- o requires active engagement with the text
- o is useful in a way that is clearly apparent to the students
- o demonstrates the integration of the language processes
- o teaches the students something about the process of reading in general as well as something about this selection in particular.

The Role of the Administrator

If the addition of trade books and modification of basal programs are to be perceived as viable alternatives, administrators need to do three things. They need to make sure teachers know it's legitimate to have and implement ideas of their own. They need to provide financial support to make alternative materials available. And they need to provide opportunities for staff development. "Teachers who are most effective in tailoring instruction to student needs are those who most fundamentally understand the issues involved in ... comprehension ..." (Beck and McKeown, 1987). If teachers are to feel confident enough to abandon or limit their use of a system that has provided direction and security, they must be provided with emotional and financial support for doing so.

Appendix E

STUDENTS WITH HANDICAPPING CONDITIONS

The Board of Regents, through revising the Part 100 Regulations of the Commissioner and the Action Plan to Improve Elementary and Secondary Education Results in New York, has made a strong commitment to integrating the education of students with handicapping conditions into the total school program. According to Section 100.2(s), "Each student with a handicapping condition, as such term is defined in Section 200.1(ii) of this Chapter, shall have access to the full range of programs and services set forth in this Part to the extent that such programs and services are appropriate to such student's special educational needs." Districts must have policies and procedures in place to make sure that students with handicapping conditions have equal opportunities to access diploma credits, courses, and requirements.

The majority of students with disabilities have the intellectual potential to master the curriculum content requirements for a high school diploma. Most students who require special education attend regular education classes in conjunction with receiving specialized instruction and/or related services. These students must attain the same academic standards as their nonhandicapped peers in order to meet these requirements. For this reason, it is very important that at all grade levels students with handicapping conditions receive instruction in the same content areas so as to receive the same informational base required for proficiency on statewide testing programs and diploma requirements.

The teacher providing instruction through this syllabus/curriculum has the opportunity to provide an educational setting that will enable the students to explore their abilities and interests. Instruction could be provided to handicapped students either by teachers certified in this subject area or by special education teachers. Teachers certified in this subject area would be providing instruction to handicapped students who are recommended by the Committee on Special Education (CSE) as being able to benefit from instruction in a regular educational setting and who are appropriately placed in this setting. Special education teachers may also provide this instruction to a class of students with handicapping conditions in a special class setting.

Teachers certified in the subject area should become aware of the needs of those students with handicapping conditions participating in their classes. Instructional techniques and materials must be modified to the extent appropriate to provide students with handicapping conditions the opportunity to meet diploma requirements. Information or assistance is available

through special education teachers, administrators, the Committee on Special Education, or a student's IEP.

Alternative Testing Techniques

Another consideration in assisting students with handicapping conditions to meet the requirements of regular education is the use of alternative testing techniques. Alternative testing techniques are modifications of testing procedures or formats which provide students with handicapping conditions equal opportunity to participate in testing situations. Such techniques provide the opportunity to demonstrate mastery of skills and attainment of knowledge without being limited or unfairly restricted by the existence of a handicapping condition.

The Committee on Special Education (CSE) is responsible for identifying and documenting a student's need for alternative testing techniques. This determination is made when a student is initially referred to CSE, is reviewed annually for as long as the student receives special education services, and is reviewed when the student is determined to no longer need special education services. **The modifications are to be used consistently throughout the student's educational program.** Principals ensure that students who have been identified by CSE as educationally handicapped are provided the alternative testing techniques recommended by CSE and approved by the board of education.

Alternative testing techniques which have been specified on student IEPs for use by a student must be used consistently in both special and regular education settings. Regular classroom teachers should be aware of possible alternative testing techniques and should be skilled in their implementation.

The coordination and cooperation of the total school program will assist in providing the opportunity for a greater number of handicapped students to meet the requirements needed to pursue a high school diploma. The integrated provision of regular education programs, special education programs, remediation, alternative testing techniques, modified teacher techniques and materials, and access to credit through alternatives will assist in enabling such students to pursue high school diplomas to a greater degree. The teacher who provides instruction through this curriculum has a unique opportunity to assist such students in their individual goals.

Additional information on alternative testing modifications is available in the manual entitled Alternative Techniques for Students with Handicapping Conditions, which can be obtained from:

New York State Education Department
Office for Education of Children with
Handicapping Conditions
Room 1071 Education Building Annex
Albany, NY 12234

Infusing Awareness of Persons with Disabilities through Curriculum

In keeping with the concept of integration, the following subgoal of the Action Plan to Improve Elementary and Secondary Education Results in New York was established:

> In all subject areas, revisions in the syllabi will include materials and activities related to generic subgoals such as problem solving, reasoning skills, speaking, capacity to search for information, the use of libraries, and increasing student awareness of and information about the disabled.

The purpose of this subgoal is to ensure that appropriate activities and materials are available to increase student awareness of disabilities and issues in regard to disabilities.

This curriculum, by design, includes information, activities and materials regarding persons with handicapping conditions. Teachers are encouraged to include other examples as may be appropriate to their classrooms or the situation at hand. Teachers are also encouraged to assess the classroom environment to determine how the environment may contribute to student awareness of persons with disabilities.

END

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